2012|2013 ANNUAL REPORT

MONTREAL MUSEUM OF FINE ARTS

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The Fifth Pavilion Project
Photo: Doug & Wolf

A HISTORIC DYNAMISM

This year has been one of tremendous achievement in the face of unprecedented challenges. Never before in its history has the Montreal Museum of Fine Arts experienced such dynamic growth:

- spectacular increase in attendance (two consecutive years with more than 700,000 visitors);
- a record number of members (more than doubled in 30 months, from 36,000 in January 2011 to 65,794 members as of March 31, 2013, and more than 75,000 members at the time this report was written – the largest in Quebec and second largest in Canada);
- enthusiastic response to the Museum's expanded and renovated Studios Art & Education Michel de la Chenelière – 20,000 parents and children flocked to our new Family Lounge (whereas 5,000 took part in our educational activities the previous year); and 60,000 students participated in our programme versus 45,000 students before the opening of the Studios, representing 70% of the attendance goals set in our development plan for 2017;
- and 165,180 people took part in our educational programmes and activities, compared to 130,063 in 2011-2012, a 28% increase;
- a strong presence on the international scene, with the exhibition *The Fashion World of Jean Paul Gaultier* presented in three European and North American cities and three new scholarly publications distributed at home and around the world;
- and the addition to our collection of close to 900 works with a value of close to $19 million.

These achievements are the result of the hard work and creativity of the Museum team, led by Nathalie Bondil, supported by Paul Lavallée, Danielle Champagne and other dedicated members of the Museum family. On behalf of the Museum's members and the Montreal community I want to thank and congratulate them for what they have accomplished.

I would also like to acknowledge the unstinting commitment of our more than 400 volunteers, who are an integral part of the Museum's success. In particular, I wish to recognize the members of the Volunteer Association, whose annual Ball this year generated net proceeds of $1.1 M; our 157 active Volunteer Guides, who this year provided guided tours to 44,831 visitors, a number which grew by 25% from the prior year; and my fellow Trustees, who support the Museum in so many ways.

The collectors who donate their works to the Museum so that the public can enjoy them deserve special mention. There are too many to name individually, but to all of them, my sincere thanks. The Museum has extremely limited funds available for acquisitions. Gifts of works of art represent the sole avenue for enriching the Museum's collection.

A highlight of this year was the finalization of the generous gift by Michal and Renata Hornstein of their magnificent collection which covers several centuries from the Renaissance to the dawn of modern art, a remarkable group of works, mainly from the Golden Age of Dutch and Flemish paintings (seventeenth century). **The other highlight was the unveiling of the design of a pavilion to house the Hornstein collection, by Quebec Premier Pauline Marois,** who said, "An incredible jewel is being added to our city's cultural crown with the decision of Michal and Renata Hornstein to offer the MMFA their collection of Old Masters. I would like to thank Michal and Renata for giving Montrealers and Quebecers of all ages and all walks of life access to these works…." This donation, valued at almost $75 million, is the largest private donation in the modern history of Quebec museums and one of the largest ever in Canada. Recognized by international specialists, it is an unequalled national treasure. A special thank you!

Manon Asselin Architecte in consortium with Jodoin Lamarre Pratte & Associés will design the new pavilion. The design has already had the honour of being selected for the international exhibition *Atlas of the Unbuilt World*, organized by the British Council and held during the 2013 London Festival of Architecture at the Bartlett School of Architecture this past June. We are grateful to the Quebec government for supporting the pavilion by agreeing to grant the MMFA $18.5 million in the context of celebrations for Montreal's 375th anniversary in 2017. The Quebec government's contribution will pay for construction costs; the new pavilion's additional operating costs will be assumed entirely by the private sector, using the same model as for the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. Including the value of the Hornstein donation, the private sector is assuming more than 85% of the total project cost.

The new pavilion will be built on Bishop Street, south of the Jean-Noël Desmarais Pavilion, to which it will be linked. The estimated gross surface area is approximately 3,400 m². It will also feature an entrance for adult and school groups where access will have been designed especially for these types of visitors and where wider sidewalks will be installed to accommodate the many school buses.

BRIAN M. LEVITT

Chairman of the Board

The Fifth Pavilion Project
Photo: Doug & Wolf

The new pavilion will enable the Museum to further expand its educational facilities, thanks to a further generous gift by Michel de la Chenelière. The Museum's focus on development and expansion of its educational programming exemplifies its sense of responsibility as a civic institution towards the community in general and youth and special needs groups in particular.

To carry out all of these projects, which contribute to the vitality and well-being of the Montreal community and Quebec society, the Museum must be able to rely on the generosity of all of its partners if it is to make a real difference – and this includes governments. We rely on government for about 50% of our operating revenues, far and away the lowest portion of any large museum in Quebec and one of the lowest in Canada. After decades of stagnation, the level of support from Quebec was cut by over half a million dollars this year (and a cut of $760,000 already announced for 2013-2014), an amount which caused us to incur a material operating deficit for the first time in many years. For fiscal 2012-2013, the deficit is $557,446 (given the December 2012 announcement, four months before the end of the fiscal year, of a $550,000 cut to the grant). In addition, $2 million of grant revenues for specific projects, such as maintaining our assets and reinstalling the permanent collection, were not renewed. These budget cuts "cancel out" the fund-raising carried out for the operating costs of the new Claire and Marc Bourgie Pavilion. After decades of belt-tightening and staff reductions, there is no further opportunity for the Museum to absorb these cuts without major reductions in the contribution it makes to Montreal and Quebec society through its exhibitions, educational activities and permanent collection. We are actively working to make our case with the Quebec Government to avoid this.

Every year, the Museum is a source of civic pride, enjoyment and education to the hundreds of thousands of Montrealers associated with it as members, employees, volunteers and visitors. We are committed to see that this continues. ■

The Fifth Pavilion Project
Photos: Doug & Wolf

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AN ARCHITECTURAL COMPETITION FOR THE FIFTH PAVILION

During this fiscal year, in December 2012, in the presence of Maka Kotto, Quebec Minister of Culture and Communications, the Museum invited the architects of Quebec to participate in an architectural competition for the future pavilion of international art. The Minister said that the Museum was looking for *"Quebec creators who would be able to respect museological imperatives of conservation and presentation while developing an original proposal that respected the technical, environmental and budget constraints."*

Twenty architectural firms with a Montreal office took part in the competition. The jury included three members of the MMFA (Brian M. Levitt, Chairman of the Board; Nathalie Bondil, Director and Chief Curator; and Bruce McNiven, Chairman of the Buildings, Maintenance and Security Advisory Committee) and five independent architects (Clément Demers, Thomas Fontaine, Jean Claude Marsan, Philippe Poulin and Mario Saia, who acted as chairman). The jury selected three finalists based on the evaluation of their files. The main selection criteria evaluated at this first stage were the candidate's design skills and the experience of his or her team and proven ability to adhere to budgets. Through this competition, the MMFA wishes to contribute to the architectural quality of Montreal, a UNESCO City of Design.

The jury unanimously selected Manon Asselin Architecte, and Jodoin Lamarre Pratte & Associés in consortium, whom we congratulate for this project that will enhance our city's beauty. The Museum would also like to underscore the professionalism of the architectural firms FABG and Saucier + Perrotte, the other finalists of this architectural competition, who also presented very imaginative projects during the second part of the competition.

■ MANON ASSELIN, ARCHITECT

Manon Asselin is co-founder of the young Montreal-based architectural firm Atelier TAG with her partner, Katsuhiro Yamazaki. The agency is particularly interested in space that generates experiences and in the potential of the material culture to stimulate the collective imagination. Their work has garnered awards for merit with enviable regularity both nationally and internationally: two Medals from the Governor General of Canada (2006), the Prix de Rome from the Canada Council for the Arts (2008), the New York League of Architecture Emerging Voices Award (2012) and a recent nomination for the International Iakov Chernikov Prize in conceptual architecture (2013). Through its participation in architectural competitions since 1997, Atelier TAG has become a major actor in the culture of architecture in Quebec. Manon Asselin also pursues her research and creations as a professor of architecture at the Faculty of Design at the University of Montreal.

■ PAULINE MAROIS, QUEBEC PREMIER

Excerpts from the Speech Given at the Project Unveiling (MMFA's translation)

"An incredible jewel is being added to our city's cultural crown with the decision of Michal and Renata Hornstein to offer the MMFA their collection of Old Masters. I would like to thank Michal and Renata for giving Montrealers and Quebecers of all ages and all walks of life access to these works... Today, the long-awaited moment is finally here. We will discover a new building that will soon be part of our Montreal cityscape... People will walk in front of it, sometimes without even realizing it, children will come here to discover magnificent works, all this for decades to come. I would like to salute all those talented firms who presented a concept. But above all, I would like to congratulate Manon Asselin and her colleagues. You have created a very prestigious building. It is spectacular, but elegant. Daring, but noble. I would like to tell you, in fact, that the images alone of this new pavilion moved me. You have designed a building that will let the seasons in. People will be able to discover and rediscover the magnificent works of foreign painters under the subtle lighting of our winters and the bright sunlight of our summers. In this place, the genius of the Old Masters of painting will meet the vision of Quebec masters of architecture. I cannot imagine a more beautiful celebration of the human spirit! I am proud, very proud that this construction project is being made possible through a contribution of the Quebec government."

SOON TO BE THE LARGEST ART MUSEUM COMPLEX IN QUEBEC

With the addition of the Fifth Pavilion, the MMFA will cover a very large area totalling 48,527 m², including 13,000 m² of exhibition space. It will thus become the eighteenth largest art museum in North America, according to statistics compiled in 2013 by the Association of Art Museum Directors (AAMD).

Total surface area: 522,342 sq. ft. (48,527 m²)
Total exhibition area: 140,000 sq. ft. (13,000 m²)

- **Michal and Renata Hornstein Pavilion** (1912)
  59,696 sq. ft. (5,546 m²)
- **Liliane and David M. Stewart Pavilion** (1976)
  103,441 sq. ft. (9,610 m²)
- **Jean-Noël Desmarais Pavilion** (1991)
  241,316 sq. ft. (22,419 m²)
- **Claire and Marc Bourgie Pavilion** (2011)
  58,760 sq. ft. (5,460 m²)
- **Fifth Pavilion** (2017)
  37,246 sq. ft. (3,460 m²)
- **Sculpture Garden**
  21,883 sq. ft. (2,033 m²)

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Brian M. Levitt, Nathalie Bondil, Michal Hornstein and Maka Kotto
Photo Pierre Longtin
2
Pauline Marois and Manon Asselin
Photo Pierre Longtin

REAPING THE REWARDS OF OUR EFFORTS

THE CLAIRE AND MARC BOURGIE PAVILION OF QUEBEC AND CANADIAN ART GARNERS ACCLAIM...

- **THOMAS BAILLAIRGÉ AWARD FROM THE ORDRE DES ARCHITECTES DU QUÉBEC**
  The Museum was recognized for improving the city's architectural and cultural framework, notably the preservation of the Erskine and American Church, which has become the Claire and Marc Bourgie Pavilion.

- **THE ONTARIO ASSOCIATION OF ARCHITECTS AWARD**
  The Museum's Claire and Marc Bourgie Pavilion was honoured with an Ontario Association of Architects' 2013 Design Excellence Award. Fifteen newly built projects in Toronto, Montreal, Los Angeles, Tel Aviv, Waterloo and Vancouver were selected from among more than 170 candidates. The winning projects were chosen by a jury of peers from the design community according to the following criteria: creativity, context, sustainability, good design/good business and legacy.

- **ARCHITECTURAL HERITAGE AWARD FROM THE CITY OF MONTREAL**
  The MMFA and the firm of Provencher Roy + Associés Architectes received the prize for architectural integration for the new Claire and Marc Bourgie Pavilion.

- **CANADIAN MUSEUMS ASSOCIATION (CMA) AWARD**
  The Museum won the Award of Outstanding Achievement in Facility Development and Design at the Canadian Museums Association's annual National Conference.

- **AWARD FOR EXCELLENCE FROM THE SOCIÉTÉ DES MUSÉES QUÉBÉCOIS (SMQ)**
  The SMQ's prizes are intended to acknowledge, stimulate and reward exellence in museum practices in Quebec. The MMFA was awarded the 2012 Award for Excellence in Group 1 of the institutional category for the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art.

- **AWARD FOR INTERNATIONAL INFLUENCE TOURISME MONTRÉAL**
  Tourisme Montréal's Award for International Influence acknowledges a cultural organization or an artist whose activities contribute substantially to Montreal's international reputation. A jury awards this prize each year to a cultural organization or an artist whose activities contribute substantially to persuading tourists from around the world to come and spend time in our city.

IN THE PRESS...

The construction of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art at the Museum of Fine Arts is an opportunity to create a public space of exemplary quality that will unify the three pavilions... The idea is to view the street and the sidewalks as another gallery, a "white backdrop" that highlights the works on display. In the disparate, fragmented and fast-paced urban environment, the pale shade and smooth finish of the widened concrete sidewalks, the light colour of the furnishings and the white glow of streetlights combine to herald the distinct presence of this unique part of Sherbrooke Street.

– ARCHITECTURE QUÉBEC

The Montreal Museum of Fine Arts Pavilion of Canadian Art is the ideal place to spend a sweltering summer afternoon. Not only is the building, inaugurated less than two years ago, magnificent, but the collection, which ranges from Inuit art to the Automatistes by way of Ozias Leduc, Marc-Aurèle Fortin and Jean-Paul Riopelle, is absolutely sublime and beautifully displayed. A must for all Montrealers. To be visited and revisited, since admission is free.

– LA PRESSE

The architects at Provencher Roy + Associés have come up with a remarkable conversion for a heritage church. At a time when the preservation of religious heritage buildings is a challenge all over the world, this architectural initiative is exemplary in its field. The challenge was to create a building that would be able to display the collections of Quebec and Canadian art, while at the same time establishing a three-way dialogue – with the church, the Museum's other pavilions and the city.

– V2COM, Montreal

AND ARTICLES IN SPECIALIZED PUBLICATIONS

- **Jacques Des Rochers**. "Sulpician Cultural Strategies: The Fine Arts." In Dominique Deslandres, John A. Dickinson, Olivier Hubert, eds., *The Sulpicians of Montreal: A History of Power and Discretion, 1657-2007*, pp. 549-580. Montreal: Wilson & Lafleur, 2013.

- **Jacques Des Rochers**. "Deux œuvres inédites de Frère Luc." *Cap-aux-Diamants, Spécial Nouveau coup d'œil sur les arts en Nouvelle-France*, no. 110 (summer 2012), pp. 20-22.

- **Jacques Des Rochers**. "La conversion à la mesure du converti : un cas de figure exemplaire dans la Cité, le Musée des beaux-arts de Montréal à son 150e anniversaire." *Actes du Colloque Démolition et renouvellement urbain*. Congrès de l'ACFAS 2012, forthcoming.

- **Alessandra Mariani**. "Dialogue un" [Interview with Nathalie Bondil]. *Muséologies*, vol. 6, no. 1 (2012), pp. 77-99.

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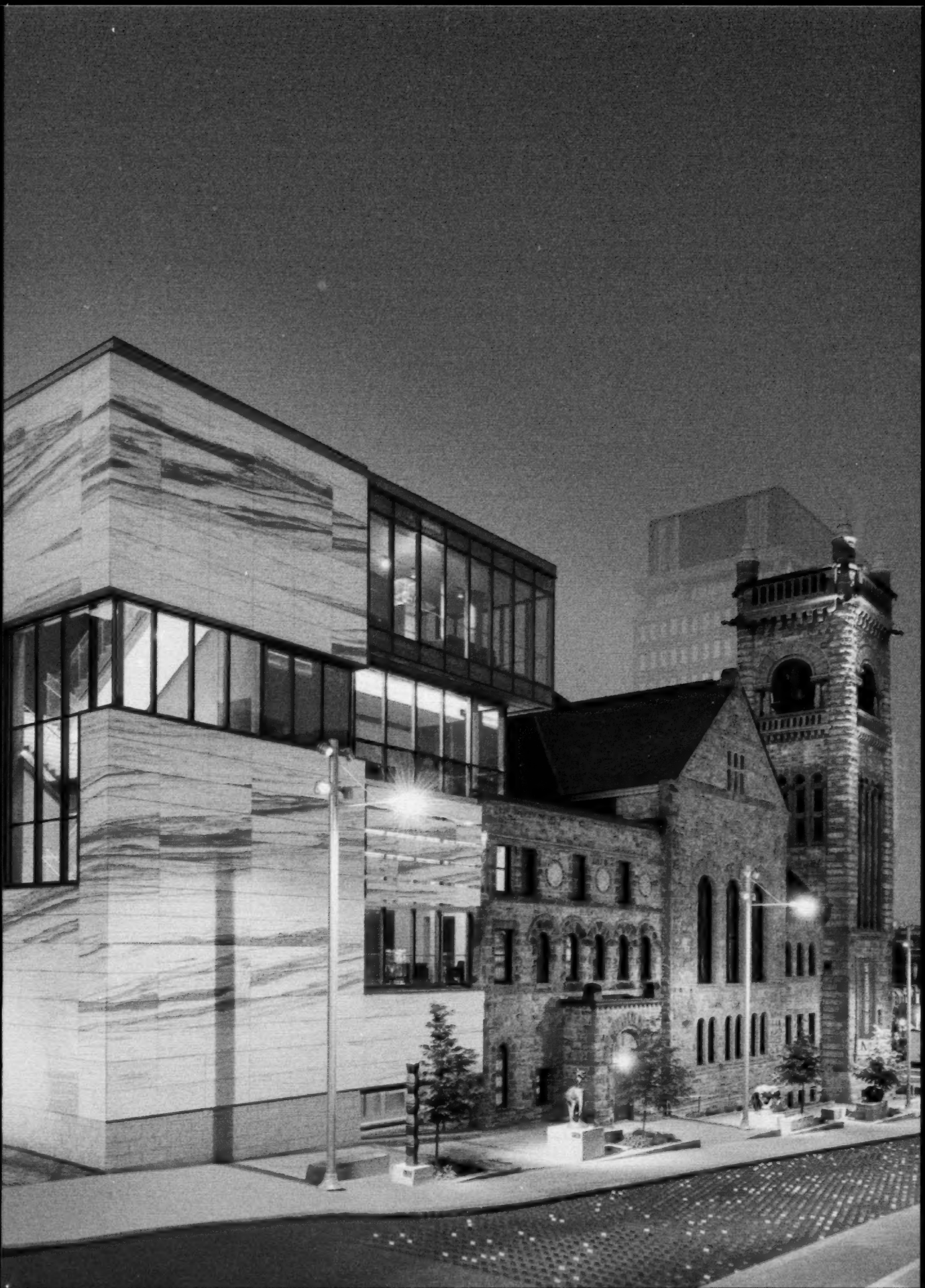
The Claire and Marc Bourgie Pavilion of Quebec and Canadian Art.
Photo Denis Farley



THE MUSEUM (R)EVOLUTION GOES ON

THE CHALLENGES OF EXCEPTIONAL GROWTH

The events surrounding the opening of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the Bourgie Concert Hall were hardly over when, in the spring of 2012, the Museum announced the major donation by Michal and Renata Hornstein of their collection of Old Masters and the building of a new pavilion, the fifth, to accommodate these works. Quite the news, in light of the reinstallation of the Museum's collection, beginning in 2009 and involving 43,587 works (including 15,000 graphic works in the new reserve that has been accessible to specialists since the summer of 2009). It all required considerable effort, provided by our team alone, who, in addition to the reinstallation, still had to handle all the exhibitions and special events. Not once did the Museum close its doors to the public, and it continued designing, producing and circulating its exhibitions. Fiscal 2012-2013 turned out once again to be a year of extraordinary activity. First of all, I wish to thank the Museum teams, without whom nothing would have been possible. Let us say it once again: both personnel and management staff worked so hard to achieve these exceptional results at the end of many difficult years, during a period of economic slowdown. Thank you to the Directors, Danielle Champagne, Paul Lavallée and Jean-Luc Murray, to the excellent department heads, to the numerous experts and professionals who back up our talents and of course to our volunteers, who give of their time and expertise with Museum visitors, in the organization of fund-raising events and committee work, with Brian M. Levitt, our enlightened Chairman of the Board, leading the way.

GROWTH FIGURES

Here are a few figures for the exhibitions, in respect of which the load continues to increase, along with the pressure on the Museum to be self funding. Our success depends increasingly on the innovation and attractiveness of our exhibitions. Since admission to the collection remains free, it is up to the major temporary exhibitions to generate revenue by selling subscriptions, keeping ticket sales up and maintaining other services:

- 4 major international exhibitions were presented by the Museum: *Feininger, Wesselmann,* the *Clark* collection and *Peru;*
- 2 major international exhibitions, initiated and produced by the MMFA, opened in Montreal: Wesselmann and Peru;
- the Museum directly exported one major production to three international metropolises: *Jean Paul Gaultier* to San Francisco, Madrid and Rotterdam (in 2012-2013 alone – a total of ten cities will host the show in all);
- 7 small and medium-sized exhibitions were presented in our galleries;
- for a total of 14 productions developed, installed, taken down and circulated, for 7 major and 7 mid-sized exhibitions, not counting educational presentations.

Several results provide an indicator of remarkable performance, growth and productivity, consistent with prior strategic decisions, efforts to accommodate expansion while keeping the Museum open to visitors with the same in-house team handling the colossal reinstallation undertaken (curatorial, archival, conservation, production, maintenance and communications), all without additional staff:

- **For the past five years, the net cost of exhibitions for the Museum has dropped by $1 million a year, going from an average of $1.8 million a year to some $800,000, a 55% decrease.** These are the best results in recent decades in terms of performance, thanks to the efforts made by the Curatorial Department in the design, production and export of our own exhibitions, which have increased in number. It should also be noted that exhibition sponsorships in recent years have decreased. This is due largely to the donations made by Montreal businesses to the Major Fund-raising Campaign run by the Museum for the construction of the Pavilion of Quebec and Canadian Art;
- In 2012-2013, the net cost of exhibitions was $840,000, which is consistent with the remarkable average established over the past five years. The budgets for temporary exhibitions are rigorously observed by the Administration Division and the Exhibitions Production and Curatorial Departments;
- Proactive efforts to seek out partnerships with other museums have contributed greatly to improvements in the financial results of temporary exhibitions, particularly in the difficult economic context of the past year for all museums hit hard by a much more competitive market;
- There has been an 82% increase in the number of memberships, which rose from 36,000 as of January 4, 2011, to 65,794 as of March 31, 2013. At the time of writing this report, there has been an increase of over 100%, with a total of 75,000 members;
- For the second year in a row, the Museum has had more than 700,000 visitors. This past year, 703,539 people crossed the Museum's threshold, for the second highest attendance in its history (the record is held by the previous year with 767,098 visitors). This result was obtained in spite of there being fewer downtown visitors due to the disruptions caused by the Maple Spring, which affected the first two months of the summer exhibition (June and July);
- Records in education were also shattered, with 59,857 schoolchildren and students, who are increasingly drawn to the Museum's collection (1/3 of overall visitors today versus 1/4 previously);
- Accordingly, our Volunteer Guides recorded an increase of 25% in their visitors.

The Museum is currently facing a growth challenge requiring harmonious progression in the management of its human resources and the organization of its tasks, particularly since the institution, already at full throttle, paradoxically had to absorb a significant budget cut in its 2012-2013 budget. The funds associated with the operation of the new Claire and Marc Bourgie Pavilion will not be received in full until 2017, since many donors to the major campaign chose to spread out their payments in light of the economic situation. In the meantime, the Museum has compensated, while dealing with larger spaces and increased activities. Furthermore, the large increase in the number of memberships forces the Museum to resort to other sales and communications strategies, in view of the decreased revenue from ticket sales for exhibitions. In order to counteract this indirect effect, action has been taken to better support communications for our major exhibitions – new media and website – whose receipts are essential to the sound health of the MMFA in an ever more competitive environment. ▸

NATHALIE BONDIL

Director and Chief Curator

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Photo © André Tremblay

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The Promenade of the Studios Art & Education Michel de la Chenelière, with its colourful mobiles designed by Paprika and Jim Dine's sculpture, *The Heart Called "After the Flood"*. © Jim Dine / SODRAC (2013). Photo: Denis Farley

EDUCATION CONTINUES TO FLOURISH

CONSOLIDATING MUSEUM GROWTH

EDUCATIONAL OFFERINGS DOUBLED TODAY, TRIPLED TOMORROW

■ AN OUTSTANDING PATRON OF THE ARTS

Just two years ago, the Museum could no longer meet the demand from schools and families, for lack of means and space. So we created an Education Committee to which we assigned the "twelve labours of Hercules." One year later, Michel de la Chenelière became our saviour when, in his words, he decided to "get education out of the Museum's basement." The Founder of Chenelière Éducation, a textbook publisher, he explained, "At school I didn't get a chance to study art. After a long professional career in the world of textbook and academic publishing, I felt the need to catch up in the world of fine art and try and make up for some of the shortcomings in school programmes. The Montreal Museum of Fine Arts seemed to me to be an ideal playing field to help provide children and teenagers with better access to the exceptional works of a magnificent encyclopedic collection. Access to works of art fosters reflection and imagination, sources of balance and self-confidence that are also important factors in academic success."

As the new Chairman of the Education Committee, created in 2011, he replaced Isabelle Marcoux, who first chaired the Committee and whom we warmly thank. An exceptional patron of the arts and an enthusiastic expert in the school environment, Mr. de la Chenelière has undertaken to remain at our side for the long haul. Thanks to his decisive support, we were able to start construction of our new educational facilities and development of our new programmes in September 2011.

■ THE NEW STUDIOS ART & EDUCATION MICHEL DE LA CHENELIÈRE

Inaugurated in September 2012, these new facilities have almost doubled the space (from 900 m² to 1,500 m²) allocated to educational activities and presentations. Access to them is free of charge at all times. They have been entirely rethought, renovated, re-equipped and refurnished, and now include a Family Lounge, a Promenade and seven joyful studios – four more than before – each identified by a different colour, plus an exhibition space, a lunchroom and a cloakroom for school groups. Strategically located, they ensure a smooth link between our two educational levels. This architectural reconfiguration was designed with Sandra Gagné and Jean-Luc Murray in collaboration with the agency Provencher Roy + Associés Architectes.

Thanks to the contribution of Montreal talent – street artists from the En Masse initiative, designers from Paprika for the multi-coloured and multilingual signage, and Collectif Rita for the exclusive and playful furniture for the Lounge manufactured by Periphere – these facilities are charming, in addition to being animated by some newly acquired works of art, including a rainbow of stuffed toys by Claude Cormier, an emblematic heart by Jim Dine and an enchanted aquarium by Pierrick Sorin. **In the Lounge, some twenty artists associated with the En Masse initiative painted a spectacular mural that extends beyond the boundaries of the educational facilities out into the street.** This mural blends together the various sensibilities of tattoo artists, graffiti artists, cartoonists and illustrators – all in black and white. This original creative approach works like a performance, in which drawings and styles overlap, combine and transform, producing a co-operative dialogue.

■ THE EDUCATION COMMITTEE'S EFFORTS BEAR FRUIT

Within a few months of the new spaces being inaugurated, the Museum had welcomed close to 60,000 elementary and secondary schoolchildren to take part in an educational activity at the Museum, compared to 38,000 two years ago. This number accounts for 70% of our main objective for 2017! Almost 1,000 teachers and future teachers took training on how to use the Museum's resources in their teaching. Over 20,000 parents and children (compared to 5,000 last year) visited the new family spaces, in which free activities are offered on Saturdays and Sundays. This amazing response and the waiting lists show there is a real need. In light of the major development in Education and Community Programmes, Jean-Luc Murray was promoted from Department Head to Director.

The addition of studios, programmes and educational tools will enable the Museum to achieve, and even exceed, its ambitious goals with attendance projections that will double our clienteles in the next five years, that is, from 110,000 to 220,000 people, supported by Education and Community Programmes. School groups will increase from 50,000 to 100,000 people a year. And family attendance will rise to 28,000 people annually, including the increase expected for community groups from 12,000 to 15,000 people. These goals already need to be revised upward in view of future expansion with the Fifth Pavilion.

The Museum is pursuing its Herculean task with the help of numerous individuals, volunteers, businesses and institutions – there is so much to do! In addition to Michel de la Chenelière, we wish to thank the Arte Musica Foundation, BMO Financial Group, CIBC, CN, the Desjardins Group, the Estate of Anne D. Fish, the Fondation Jacques et Michel Auger, the Fondation J. A. DeSève, the Fondation René Malo,

The educational exhibition *A Flower = A Human Being* featured recent works created by artist and artistic director Danielle Roy in collaboration with English- and French-speaking students at Jules Verne and Gerald McShane schools in Montréal-Nord aimed at fostering tolerance among children. For the duration of the exhibition, the work *Cherry Rose* (above) welcomed visitors.

Jean-Luc Murray, Director of Education and Community Programmes, and Michel de la Chenelière. Photo: Natacha Gyran

Émilien Néron is shown with Claude Cormier's work *Stuffed Animals*. Photo: Natacha Gyran

the Fournelle Family, Renata and Michal Hornstein, Michaels, the Molson Foundation, TD and the Trottier Family Foundation for their generous support of this educational mission. **The Museum has continued to develop around the "twelve labours of Hercules," offering new services and improved programmes, most of them free of charge, for ever larger audiences:**

1. The school programme: the establishment of a fund designed to welcome students from schools in underprivileged areas made it possible to offer free activities to almost 2,000 young people. Alas, the demand is so great that the spots available must be distributed among the schools by the drawing of lots through our partner, the agency Une école montréalaise pour tous. This access policy has to be strengthened when we realize that even the modest cost of bus transportation is a deterrent to the less well-off schools. Some 90% of children make their first trip to the Museum as part of a school outing;
2. The "Sharing the Museum" programme offers free activities through over 300 community organizations to people with special needs;
3. The refitting of the facilities and studios designed for groups;
4. More community programmes for adults;
5. The new Family Lounge and the many new activities offered to families;
6. Educational games and products linked to the collection, such as free posters distributed to schools for the third time: after ecology and child exploitation, this year we raised awareness of school bullying with help from the Fondation Jasmin Roy;
7. Two musical audioguides for Canadian Art and European Art, free of charge thanks to the support of Hydro-Québec;
8. A pilot project with Montreal universities to encourage research in Canadian art history;
9. An educational interface optimized with the new website;
10. Music at the Museum, thanks to the partnership with the Arte Musica Foundation (a special thank you to Pierre Bourgie and Isolde Lagacé);
11. Films at the Museum with an enhanced future FIFA partnership;
12. A programme of educational presentations.

■ AND SOON, TWO ADDITIONAL LEVELS IN THE FIFTH PAVILION

The building of the Fifth Pavilion will make it possible to add two more levels devoted to education and community programmes linked to current facilities and to create a safer reception area for groups. **By adding 1,500 m² to the existing 1,500 m² (and 900 m² barely a year ago), the Museum is undergoing exceptional growth in tripling the space dedicated to education.** This will enable it to increase and improve its capacity to receive visitors and finally to create or consolidate programmes in four spheres, namely under fives, seniors, diversity and art therapy.

The reinvention of the Museum gets us halfway to our destination. Lots of progress still needs to be made to reach more school and university groups, and family and community clienteles. Our goals are ambitious: we hope they will be equally ambitious in the action plans of the Ministries of Culture and Education, in order to better promote the arts, history and cultural diversity among schoolchildren.

Since the creation of a new Education Committee in 2011, we have stated our intention to consolidate educational activities, which already have a firm footing; this is the sustainable development of minds.

In a world in which people are manipulated by the tyranny of images, the role of museums is more than ever essential and positive in developing critical perception and learning "how-to-be" rather than "how-to-do." An increasing number of studies demonstrate how familiarity with culture improves chances of success, reduces school failure and is part of a person's well-being every bit as much as sport is.

When dealing with diversity, integration and dialogue among cultures, the knowledge of physical, artistic and symbolic culture is a powerful, effective and flexible tool for better understanding local and world civilizations. With spaces open to educational and social problems, museums can support the learning of history and civilization, at home and abroad, and open us up to other fields. For what is the point of art galleries and scholarly books if there are no visitors or readers?

The needs are huge; education cannot wait. ■

NATHALIE BONDIL

ART AGAINST BULLYING
The Fondation Jasmin Roy and the Montreal Museum of Fine Arts are joining forces and banking on the effectiveness of using art to fight bullying at school.... Artistic creation also proves to be an invaluable ally in the rehabilitation process.

– CANOE.CA

A PLACE FOR CHILDREN AT THE MUSEUM OF FINE ARTS
A riot of colours, twice the space, playful works of art: the Montreal Museum of Fine Arts (MMFA) has opened the equivalent of a little paradise for budding museophiles in its brand new educational area. The space is inspiring indeed...

– LE DEVOIR

GREAT IDEAS
The children's area at the Montreal Museum of Fine Arts (Studios Arts & Education Michel de la Chenelière) is enhanced with contemporary art works. Access to the permanent collections is free, and the temporary exhibitions are not to be missed.

– MARIE-CLAIRE ITALIA

FOUR SEASONS OF MAJOR EXHIBITIONS

LYONEL FEININGER FROM MANHATTAN TO THE BAUHAUS

SPRING

This was our first exhibition programmed with the new Bourgie Concert Hall in mind – which has been our aim since musical programming was initiated in 2008. The exhibition attracted a total of 56,160 visitors. Well received by the critics, the exhibition was paradoxical in that it featured an artist both known and unknown. Born in the United States, Feininger was a leader in the birth of the comic strip, Expressionism and the Bauhaus movement during an almost fifty-year career in Germany.

Significantly enriched by some 130 works in Montreal (illustrations, photographs by Lyonel and 90 photographs by Andreas Feininger, thanks to the generous bequest of Wysse E. Feininger), this major solo exhibition, initiated by the Whitney Museum of American Art, was an opportunity to discover the sensitive and musical talent of this versatile artist. A musician and composer, he dreamed of transposing the fugue into painting, as shown by the music salon we imagined. Barbara Haskell was the general editor of *Lyonel Feininger: At the Edge of the World*, a fascinating work, which we published in French, and the first monograph about the artist published in that language, for international distribution, with the support of the Terra Foundation for American Art. In Montreal, this major retrospective was presented under the direction of Anne Grace, Curator of Modern Art, who worked with Nathalie Crinière, designer.

We thank our exhibition partners: Sun Life Financial (presenting sponsor), the MMFA Volunteer Association, Terra Foundation for American Art, Moeller Fine Art, Astral Media, *La Presse*, *The Gazette*, Air Canada, and Canadian Heritage, under the Canada Travelling Exhibitions Indemnification Program.

With this retrospective, the largest in North America, Montreal is righting a wrong against a fascinating German artist from the 1920s.

– LIBÉRATION, Paris

Feininger's multidisciplinary output is presented in a rather bold exhibition layout: from the turbulent world of the 1920s past highly colourful paintings to a large gallery that evokes the purity of the Bauhaus aesthetic, and an original "music room:"... where Lyonel Feininger's violin is prominently displayed.

– LE MONDE, Paris

The Montreal Museum of Fine Arts chose a spectacular layout to showcase Lyonel Feininger, giving pride of place to music, including Feininger's own compositions, from his beginnings as an illustrator to his son's photographic work.

– L'ŒIL, Paris

The exhibition dedicated to him currently at the Montreal Museum of Fine Arts, in collaboration with the Whitney Museum of American Art (New York), explores every aspect of his creative output...

– LA TRIBUNE DE L'ART, Paris

EDUCATIONAL OVERVIEW OF MODERN ART IN THE FIRST HALF OF THE 20TH CENTURY
The MMFA has pulled out all the stops. The exhibition's presentation is superb (the music room dedicated to landscapes is particularly well laid out), the explanatory panels are very interesting and the video on the Bauhaus, particularly instructive.

– VOIR

LYONEL FEININGER: SEEING FROM A DIFFERENT ANGLE
Most significant is the emphasis the MMFA is placing on Feininger's musical composition.

– CANADIAN ART

The Montreal Museum of Fine Arts presents an exhaustive panorama of [Feininger's] work.

– CONNAISSANCE DES ARTS, Paris

MAJOR RETROSPECTIVE
It's rare in modern art to see this type of eclecticism in a Plasticien. And yet, Lyonel Feininger is not a universally acclaimed artist.

– LA PRESSE

The new Family Lounge in the Studios Art & Education Michel de la Chenelière. Photo Denis Farley

BEYOND POP ART TOM WESSELMANN

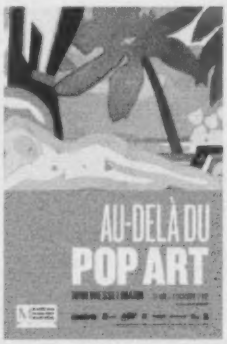
SUMMER

The Museum brought to our attention another illustrious though little-known artist from the American scene. Tom Wesselmann is at once a must for anyone interested in Pop Art, highly appreciated in the art market and paradoxically overlooked by museums, while his contemporaries, such as Warhol, Lichtenstein and Rosenquist, have been the subject of countless retrospectives. Still, he is definitely one of the great American painters, his large nudes having become classics. Inspired by Matisse, as well as by de Kooning, his art evolves intelligently between free figuration, with a rereading of art history genres, and abstraction, between form and content, and colour and line. In short, **it is surprising that we should be the first since his death in 2002 to present a retrospective of his work and also the first major exhibition of his work in North America.**

Proposed by Stéphane Aquin, who has been interested in the Pop movement for many years (*Global Village* and *Warhol Live*), this exhibition benefited from the collaboration of Marco Livingstone, a top specialist on the artist, whom the Museum invited back after his previous collaborations with Pierre Théberge. In addition to loans from the leading institutions, this major one man show took advantage of the exceptional archives and expertise of the estate established in New York under the stewardship of his wonderful partner, Claire Wesselmann. This retrospective, featuring 196 works, revealed the creative process of this conscientious and inventive artist, as well as his genuine passion for country music. This tip of the hat to music was important to us in light of our own interest in music.

The elegant catalogue published by the Museum was designed by Paprika, while the exhibition layout was designed by Ædifica – two well-known Montreal design agencies, initiated and produced in Montreal, the exhibition garnered excellent international reviews before being exported to our loyal partners at the Virginia Museum of Fine Arts, Richmond, from April 6 to July 28, 2013, where the Lewises have been longstanding collectors and friends of the artist. While the Wesselmann exhibition did not draw the crowds hoped for, the downtown area having been affected by the chill felt by tourists as a result of the Maple Spring demonstrations, attendance was respectable, with 63,000 visitors.

We thank our exhibition partners: Metro, Astral Media, the MMFA Volunteer Association, *La Presse*, *The Gazette*, Air Canada and RSM Richter Chamberland. »



© Estate of Tom Wesselmann / SODRAC, Montreal / VAGA, New York (2013).
Photos Denis Farley

When all is said and done in this extensive exhibition, chalk up one more impressive Musée des beaux-arts de Montréal exploration of the legacies of the 1960s. Here's a museum laying curatorial claim to a decade.

– CANADIAN ART

Originally organized by the MMFA, "Pop Art and Beyond. Tom Wesselmann" is billed as the first major retrospective in North America of one of the seminal pop art pioneers. The exhibition, which was a critical success when first seen in Canada, goes well beyond Wesselmann's signature style, the candy-colored, steel-edged representation of commodity objects, to explore his larger career and debt to historical painters as far afield as Ingres and Matisse.

– WASHINGTON POST

Nude Awakening. Pop Artist Tom Wesselmann finally gets his due with a major Montreal retrospective.

– NATIONAL POST

In Montreal, the coherence, originality and impact of Wesselmann's work are incontestable.

– LE JOURNAL DES ARTS, Paris

Incredible but true! Unlike Andy Warhol, Roy Lichtenstein, Claes Oldenburgh or Jim Dine, Tom Wesselmann (1931-2004) has not yet had a real retrospective in North America. A reading of his work beyond the icons.

– CONNAISSANCE DES ARTS, Paris

The great master rediscovered… one of the top artistic events in the summer of 2012.

– VIE DES ARTS

The Montreal Museum of Fine Arts' exhibition – the first retrospective ever presented in North America – corrects a major oversight and broadens perspectives by demonstrating with rigour the development of his oeuvre.

– BEAUX-ARTS MAGAZINE, Paris

Complete and dense, this consubstantially colourful journey… follows a chronological logic that… illustrates the consistency of a message saturated with quotes and borrowings, as if to better reveal the personality of a style that no one disputes.

– LIBÉRATION, Paris

Don't Miss: American pop artist Tom Wesselmann's work goes far beyond his well known Great American Nudes series.

– THE WALL STREET JOURNAL

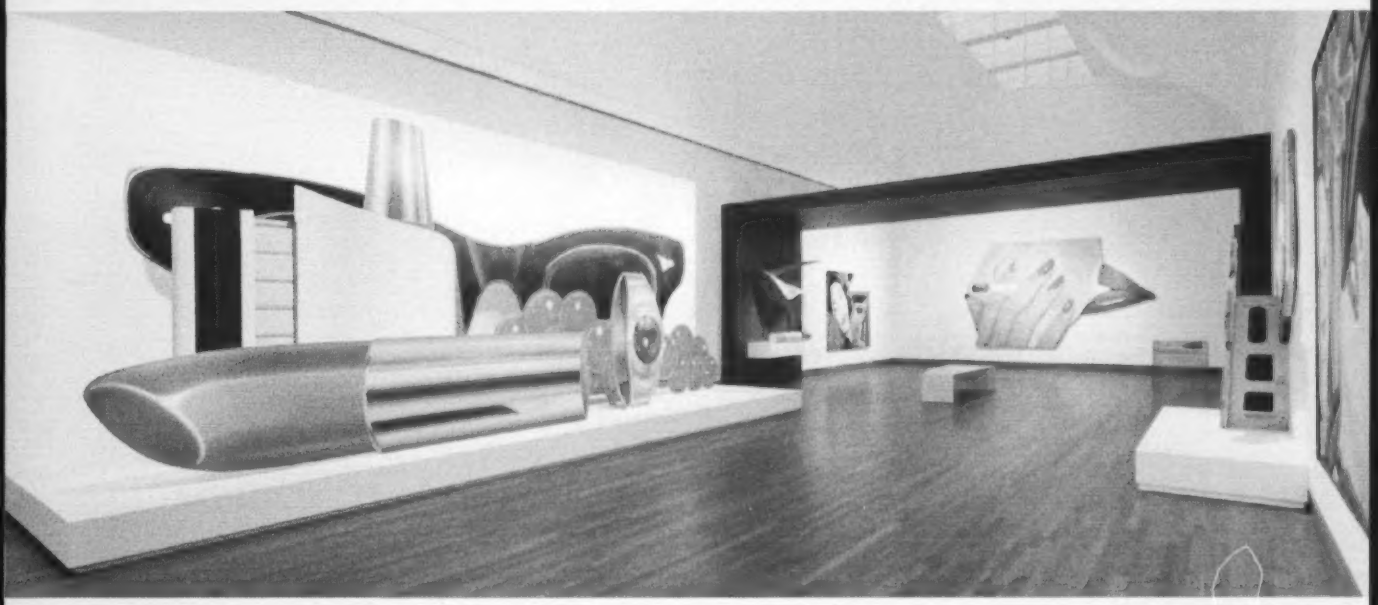
Well beyond Pop Art… Tom Wesselmann is a giant. Finally, a superb exhibition that does him justice.

– ART ACTUEL

The comprehensive exhibition dedicated to Tom Wesselmann, Pop Art's fourth musketeer, is quite simply captivating.

– L'ŒIL, Paris

Royal
Crown
Cola



ONCE UPON A TIME... IMPRESSIONISM

GREAT FRENCH PAINTINGS FROM THE CLARK

FALL

With his rivals, Albert Barnes in Philadelphia, and Duncan Phillips in Washington, Robert Sterling Clark, nicknamed Mr. Anonymous because of the great discretion with which he assembled his collection, indisputably assembled one of the three finest bodies of Impressionist art in North America. So it was a rare privilege to be able to welcome those works. In the past, Quebec had presented single artist exhibitions of works from the Post Impressionist and modern period or others consisting of collections that included Impressionist paintings, but this selection focussed entirely on the Impressionist movement – its genesis, context and legacy.

How should we look at Impressionism today? Having become the most enjoyed and most popular painting movement of all time, Impressionism nevertheless upset the western art world and reshaped it in its present form. Much more than a painting style, it crystallized the aspirations of an era of profound social change. The wealth of the Clark collection gave us an opportunity to study this revolutionary movement from its beginnings to its legacy, about the Impressionists themselves and even their enemies, the academic painters. In the light of recent historiographical research, I wanted to consider some lesser known, sometimes surprising, aspects of Impressionism: the environment and optical science, performance of the gesture and the speed of the modern world, the new market reign, art as a speculative value, the appearance of the avant-garde system and the merchant-critic combination, artistic subversion as a value of political progress, female Impressionists and the emancipation of women, fashion as a vector of modernity, the death of the Salon and the emergence of the artist we know today. The presentation of the Montreal exhibition, designed by Architem, was enriched by an exceptional loan: one of the earliest cast versions by Hébrard of Degas's sculpture *Little Dancer Aged Fourteen*.

Over one million visitors had already admired the Clark Collection during its international tour to Madrid, Milan, Caverny, Barcelona, Fort Worth and London. This unique initiative by the Clark's director, Michael Conforti, supported by Tom Loughman and Richard Rand, whom we thank, was made possible by the major expansion project taking place at the Francine and Sterling Clark Art Institute, which, instead of simply storing its works, chose to share this famous collection on generous terms with Montreal – the exclusive Canadian venue on the tour.

In Montreal, the exhibition had remarkable results with 184,504 visitors, thus becoming one of the top five of the best exhibitions in the past ten years at the Museum and the top three in terms of attendance, with an average of 2,097 visitors daily.

We thank our exhibition partners: Scotiabank (presenting sponsor), Metro, Astral Media, the MMFA Volunteer Association, Le groupe Jean Coutu, STM, the Montreal Borough of Ville Marie, the Consulate General of the United States in Montreal, the Consulate General of France in Quebec City, *La Presse*, *The Gazette*, RSM Richter, Air Canada. ▸

Yes, there's scope for revitalizing the approach to Impressionism.

– L'ŒIL, Paris

Let's be honest: some of the works presented in the exhibition Once Upon a Time... Impressionism: Great French Paintings from the Clark *are genuine icons in the history of art.*

– JOURNAL METRO

Montreal exhibit offers new perspective on impressionist movement. Breathtaking new show at the Montreal Museum of Fine Arts.

– THE CANADIAN PRESS

The Montreal Museum of Fine Arts gives a whimsical title to the charming exhibition it opened on Saturday: Once Upon a Time... Impressionism. *It frames the most popular art movement of the 19th century as a narrative of a special kind, a fairy tale.*

– THE NATIONAL POST

One of the year's biggest successes on the Quebec museum scene...

– LA PRESSE

Clark exhibition can change impression of movement.

– THE GAZETTE

The first opportunity to see works by such artists as Renoir, Monet, Degas, Pissarro and Manet presented in Quebec, the exhibition Once Upon a Time... Impressionism *is a chance to admire a collection of 75 masterpieces of French painting and understand part of the evolution of western society, at the Montreal Museum of Fine Arts.*

– ECHOS MONTRÉAL

Degas's little dancer took a first noteworthy step Tuesday in Montreal, where she announced the arrival of masterpieces from the Clark Art Institute at the Montreal Museum of Fine Arts... The centrepiece of the upcoming exhibition.

– LE DEVOIR

▸
Photos: Christine Guest

PERU
KINGDOMS OF THE SUN AND THE MOON

WINTER

This exhibition, initiated, designed, produced and circulated by the Museum, will be remembered for the complexity of its organization, the selection of 370 remarkable objects, many of them never before exhibited, the beauty of their presentation and the exhibition's vast scope. Following the exhibition *¡Cuba! Art and History from 1868 to Today*, our first exploration of American identities, we wished to take a different approach. The historical perspective of Peru is a fascinating one since, in only two centuries, it went from being a colony on the edges of a Eurocentric map of the world to being regarded as one of the six cradles of civilization. A century of archaeological exploration helped define the notion of *Peruanidad*, some of whose rites have crossed the ages from the pre-Hispanic period, through hybridization and assimilation, to the Indigenist modernity of the twentieth century.

We chose to begin this vast retrospective with the discovery of Machu Picchu in 1911, the symbolic cornerstone of a patriotic collective memory (the Yale collection was entirely returned in 2012), and to end on **a strong statement against pillaging, with a spectacular Mochica forehead ornament in gold, representing a terrifying, decapitating god, which was exceptionally allowed out of the country on loan.** Intercepted in a London gallery by Scotland Yard in 2004, this unique work came from an illegally excavated tomb in 1988 and was then returned to Lima in 2006. **It has become a symbol of the Peruvian identity and the struggle against illicit trafficking.**

This complex project is, as always, the result of a large team effort, put in over only two years with, in particular, Pascal Normandin, Sandra Gagné, Francine Lavoie and Richard Gagnier. Victor Pimentel, Peruvian archaeologist and MMFA Curator of Pre-Columbian Art, curated this, his first exhibition, supported by an excellent scholarly committee (Walter Alva, Ulla Holmquist, Natalia Majluf and Luis Eduardo Wuffarden) and our seasoned professionals. Without Mr. Pimentel's in-depth knowledge of the field, the Museum would never have been able to bring together so many masterpieces. The layout was designed by the agency Projectiles, Paris. Dealing with the thirty lenders from Peru was very demanding; the country's bureaucratic rules are very complex, with fourteen signing stages required, right up to the President of the Republic, who signs the temporary export papers for all works.

The object of much praise, the ambitious book on the exhibition also includes essays by a number of specialists, as well as interviews with such important figures as Mario Vargas Llosa. Two audioguides (adults and children) in three languages – English, French and Spanish – were available for downloading for the first time onto smart devices. Also noteworthy: a superb set of textiles from the Museum's collection, rarely if ever exhibited, including some made of multi-coloured feathers, were restored with the invaluable help of the Centre de Conservation du Québec. The exhibition was exported by the MMFA to the Seattle Art Museum in the fall.

During the opening events in Montreal, the legendary archaeologist Walter Alva jokingly said to us, "But Peru's National Museum is here!"

We thank our exhibition partners: Scotiabank (presenting sponsor), Barrick Gold Corporation, the Government of Peru – Ministry of Foreign Trade and Tourism (MINCETUR), Astral Media, the MMFA Volunteer Association, STM, *La Presse*, *The Gazette*, Richter, Air Canada.

The identity of the Machu Picchu region transcends time. Proof positive can be seen at the beautiful exhibition in Montreal.

– LE MONDE, Paris

A national identity featured in an ambitious show at Montreal's Museum of Fine Arts.

ARTNEWS, New York

Never before has an exhibition covered several millennia of Peru's art and history in this way...

L'ŒIL, Paris

Much more than just another display of the ornaments and stunning gold masks discovered in the past few years... Spectacular, scholarly and thoroughly ambitious in scope, the MMFA exhibition is a complete success.

– RELIGIONS ET HISTOIRE, Paris

The 370 exhibited works, of outstanding quality, chronicle the breathtaking trajectory of Peruvian art... With its subtle layout, made of stucco and metal, the exhibition design and media were designed to appeal to all audiences.

– LE JOURNAL DES ARTS, Paris

Beyond this highly original viewpoint, the exhibition... provides powerful aesthetic experiences.

– L'OBJET D'ART, Paris

Indigenous arts did not die with the Incas. For the first time, a museum highlights their vitality in the colonial and modern eras.

– LE FIGARO, Paris

Outstanding objects are also what you want in a museum show besides a compelling story. Luckily there are dozens of them here...

– ART & ANTIQUES, New York

Photos: Denis Farley

WORKS FROM THE COLLECTION ON THE MOVE

WORLD CULTURE COLLECTIONS RECONSIDERED

After Quebec and Canadian Art, Decorative Arts and Design, and international art from the Old Masters to Contemporary Art, the fourth phase in the reinstallation of some 4,000 pieces in our collection came to a close with the opening of the Asian and Islamic Art galleries and a new presentation of African works from the collection of Cirque du Soleil. In the spirit of a fine arts – and civilization – museum, we took an in-depth look at these collections with the help of our curators, Victor Pimentel and Laura Vigo, and our consultants, Valerie Behiery and Jacques Germain.

The new Asian art galleries present one of the oldest collections in Canada, including numerous acquisitions made by Sir William van Horne and F. Cleveland Morgan, the first curator of our "museum." The search revealed a few pieces such as a marvellous "dragon" robe and an exceptional lacquered chair from the Qing dynasty (1644-1911), which is being restored. These galleries have been enriched by loans granted by the Arthur M. Sackler Foundation of New York and by some Montreal collectors, Blema and Arnold Steinberg, and Nicol Guérin.

The new location of the galleries, in visual and spatial dialogue with the European Decorative Arts, "recognizes the cross-culturality inherent in every artistic tradition and testifies to a more globalized approach," as pointed out by Valerie Behiery. We wanted there also to be contemporary works and design so that we could go beyond the obsolete frontiers of designating things in ancient cultures. Rather than a mosaiculture, we are seeking a crossroads of exchanges of civilizations and values that we hope to organize. With this goal in mind, we held a cocktail party for Handicap International to celebrate its 30th anniversary and highlight the 15th anniversary of the Ottawa Mine Ban Treaty. The event was organized around *Rug*, a contemporary Afghan rug by Dominique Blain exhibited in the gallery of Islamic Art. Nobel prizewinner Jean-Baptiste Richardier attended this special event.

PUBLICATION
Laura Vigo, "Asian Art at the Montreal Museum of Fine Arts – The Renaissance of a Historic Collection," *Arts of Asia*, March-April 2012, pp. 124-133.

OUR *TOI MOKO* RETURNS TO ITS ANCESTRAL LANDS

As part of the research into our World Culture collections, in November 2012, we handed over a Toi Moko to a delegation from the Museum of New Zealand Te Papa Tongarewa in Wellington, during a moving official ceremony. The restoration to New Zealand of this Maori head came further to a request from the indigenous Polynesian peoples who, for two decades now, have been taking action to repatriate some 500 remains or heads, tattooed and mummified, dispersed among public and private collections around the world. This gift from F. Cleveland Morgan, acquired in 1949 from the Berkeley Galleries in London, had been on display in our galleries from 1982 to 1984, and since then kept in storage.

It is a relief to know that these human remains will now rest in the land of their ancestors. It is good to think that they will never again be subjects of curiosity for the public or stored in museum reserves like artifacts. It is a pleasure to see the extent to which our minds have been educated so that today respect for human dignity is the norm, even though there remain questions of ethics about what we offer to look at, particularly in connection with some exhibitions of corpses: this problem is still very much with us. In 2011, I put this motion before the Museum's Board of Trustees, and they were unanimous in supporting this request, specifying that, in their opinion, "this is not really a restitution, or a transfer of property, since ownership of the human body is inalienable." ■

NATHALIE BONDIL

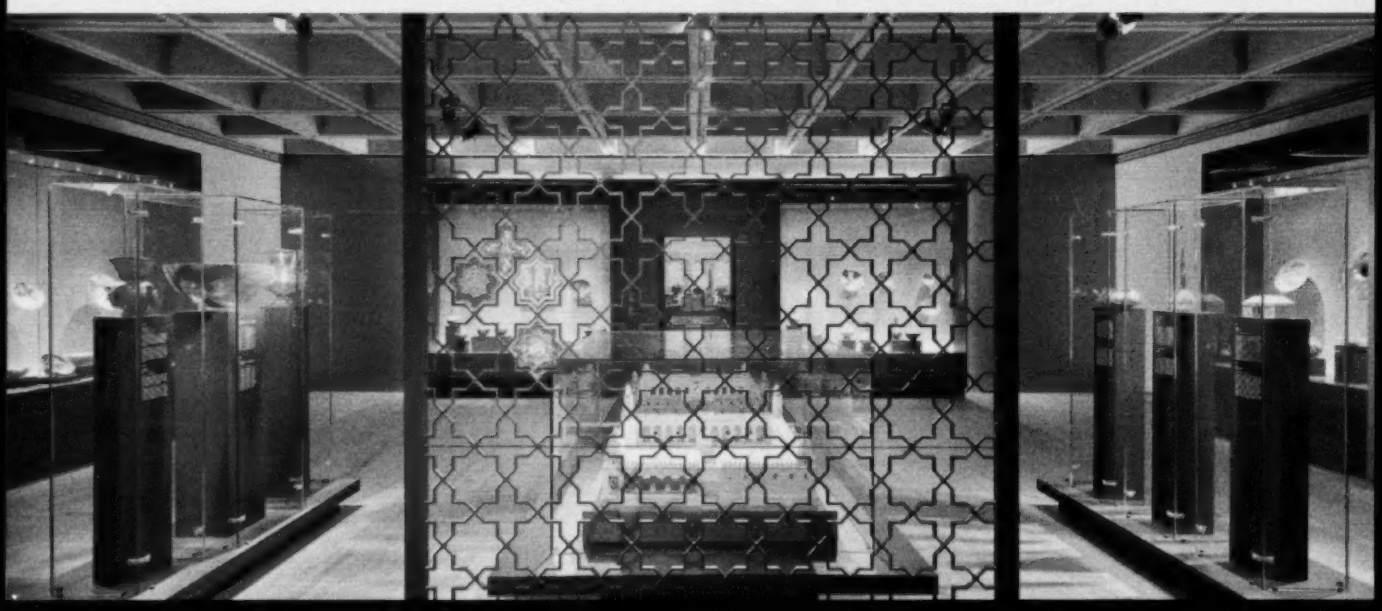
Photo Pierre Longtin

Following a stately ceremony marked by the richness of an ancestral culture, a mummified, tattooed Maori head was returned on Tuesday to representatives of New Zealand peoples and the Museum of New Zealand Te Papa Tongarewa by the Montreal Museum of Fine Arts (MMFA). At the end of the ceremony, Nathalie Bondil, the MMFA'S director, and Rahui Papa, master of this sacred ritual and Maori culture specialist, exchanged hongi, *a greeting performed by pressing noses together as a gesture of mutual respect and sharing. "This restitution comes with a growing awareness of world cultures. In the past, curiosity opened the door to looting and trafficking in such sacred objects as human remains. We need to change the way we see these objects – for sacred and spiritual reasons, but also because they touch deep political values associated with the recognition of minority cultures," said Ms. Bondil on Tuesday. "In Maori culture, the head, which was felt to house the spirit, was tattooed and mummified after death. After being honoured, it was buried or hidden near the deceased's village." This Toi Moko, the fifth mummified head returned to the Maori people by a Canadian museum, will join the 320 remains repatriated from 14 countries by the New Zealand museum.*

– LE DEVOIR

▶
New Galleries of Asian and Islamic Art. Photos Denis Farley

L'ART DES
TEMPLES

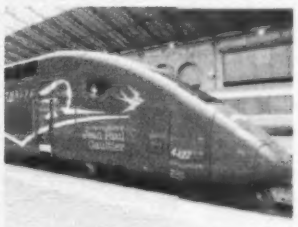


SPOTLIGHT ON DESIGN

AROUND THE WORLD WITH JEAN PAUL GAULTIER

The Fashion World of Jean Paul Gaultier took off on a phenomenal trajectory after leaving Montreal. After the Dallas Museum of Art, where it was inaugurated in the company of the Texan Dita von Teese, it was shown at the De Young Museum in San Francisco, where it closed with a total of 279,000 visitors. Then it travelled, with our catalogue translated into Spanish, to the Mapfre Foundation in Madrid, where the filmmaker Pedro Almodóvar attended the opening. Finally, it went to the Kunsthal in Rotterdam, where it was brilliantly combined with the iconic architecture of Rem Koolhaas and where, for the occasion, the Eurostar train wore stripes and the trees were decked out in sailor shirts – all part of the event. This project is unprecedented in the history of fashion exhibitions. We will come back to this historical – or, as the couturier himself said tongue-in-cheek, "hysterical" – tour.

Realizing that every time the exhibition is put on, it is adapted, enriched, transported and installed by our teams, I wish to thank our collaborators and partners from home and abroad: Thierry-Maxime Loriot, Pascal Normandin, Sandra Gagné, Danielle Champagne, the entire team of the Maison Jean Paul Gaultier, the company Ubu and Mannequins Jolicoeur, as well as the directors of the institutions that made this tour possible: Olivier Meslay and Maxwell Anderson, John Buchanan, our sadly missed loyal "partner in crime," as he used to say, and Diane B. "Dede" Wilsey, Pablo Jiménes Burillo and Emily Ansenk.



There is good reason to re-evaluate Mr. Gaultier, thanks in part to the popularity of an exhibition of his designs now touring museums in North America. It is a reminder of his influence.

– NEW YORK TIMES

As the saviour of haute couture at the age of 60, the most iconoclastic of French designers is swapping the "rebel" label for "classic." Madrid is presenting the retrospective that crowns him the maestro of the turn of the millennium.

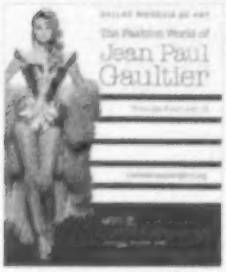
– EL PAÍS, Madrid

Nothing seems to hamper this institution's development or the success of its exports, some of which, like Cuba, Warhol, Tiffany and Jean Paul Gaultier, have gone around the world. It's true that you don't change a winning team.

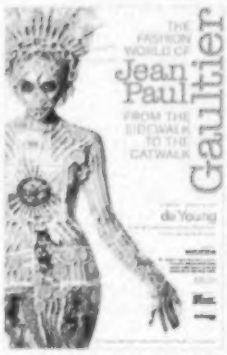
– LE FRANÇAIS DANS LE MONDE, Paris

At the initiative and under the direction of the Montreal Museum of Fine Arts, a travelling exhibition called The Fashion World of Jean Paul Gaultier: from the Sidewalk to the Catwalk *is making its way around the world. After Montreal, Dallas, San Francisco and Madrid, the Kunsthal in Rotterdam is welcoming JPG's creations.*

– L'OFFICIEL, Paris



DALLAS



SAN FRANCISCO

MADRID

ROTTERDAM

The Fashion World of Jean Paul Gaultier From the Sidewalk to the Catwalk, Kunsthal, Rotterdam © Nicolas Ruel 2013

INAUGURATION OF OUR NEW SCULPTURE GARDEN

In celebration of design, the Museum, in May 2012, hosted 30 cities belonging to UNESCO's Creative City Network, in co-ordination with the City of Montreal. The Mayor came to inaugurate our Sculpture Garden, enriched with 12 monumental sculptures recently lent, given or acquired by the Museum. With 22 sculptures, this is one of the largest collections of public art in the city, and visitors may now take a tour with our Volunteer Guides. The city finalized this project on the Museum's property north of Sherbrooke Avenue with the help of Adad Hannah. Inauguration of the space, now a pedestrian precinct during the summer on Du Musée Avenue, made it possible for the Museum to affirm its presence with the immersive, poetic and playful installation of an urban field of daisies conceived by the artist Claude Cormier. ■

NATHALIE BONDIL

The street thus becomes an extension of the Museum, a work of art in its own right, contemporary and original, designed by a multidisciplinary team headed by the Atelier d'aménagement et de design urbain à la Ville de Montréal (AADU). Designed to be an outdoor gallery, the new space at Sherbrooke Street and Du Musée Avenue features outstanding works from the MMFA's permanent collection: a successful example of urban design in Montreal and a substantial project that eloquently defines this particular downtown neighbourhood.

– VIE DES ARTS

2012-2013 EXHIBITION CALENDAR

JEAN-NOËL DESMARAIS PAVILION

1980 TO TODAY*
Current Practices in the Quebec and Canada Art Scene
Since September 30, 2011
MMFA Production

RESOLUTE BAY*
Night-for-Day Journey
November 6, 2011 – April 8, 2012
Co-production of the Moose Jaw Museum, Musée de Picardie and MMFA

FROM THE 1220s TO THE ROARING '20s*
Selections from the Museum's Collection of European Master Drawings
February 13 – May 13, 2012
MMFA Production

FRAGMENTATION*
Adaptation of the show *LIPSYNCH* directed by Robert Lepage
April 18 – August 5, 2012
Production of the Ellen de Kuyper International Centre for Creative Arts and the MMFA

BEYOND POP ART
TOM WESSSELMANN
May 19 – October 7, 2012
Production of the MMFA and the Estate of Tom Wesselmann, New York

NINETEENTH-CENTURY BRITISH PHOTOGRAPHS FROM THE NATIONAL GALLERY OF CANADA*
May 29 – September 23, 2012
NGC Production

DOMINIQUE BLAIN
MISSA*
August 21 – October 14, 2012
MMFA Production

IN MEMORIAM
ANTONI TÀPIES*
September 18 – December 9, 2012
MMFA Production

AS FAR AS WE WERE, AS CLOSE AS I CAN*
Photographs by Chih-Chien Wang
December 18, 2012 – March 17, 2013
MMFA Production

LANDSCAPE, REVOLUTION, PEOPLE*
Photographs by Aydin Matlabi
December 18, 2012 – March 17, 2013
MMFA Production

PERU
Kingdoms of the Sun and the Moon
February 2 – June 16, 2013
MMFA Production

MICHAL AND RENATA HORNSTEIN PAVILION

LYONEL FEININGER
From Manhattan to the Bauhaus
January 21 – May 13, 2012
Production of the Whitney Museum of American Art in collaboration with the MMFA

ONCE UPON A TIME... IMPRESSIONISM
Great French Paintings from the Clark
October 13, 2012 – January 20, 2013
Production of the Sterling and Francine Clark Art Institute in collaboration with the MMFA

LILIANE AND DAVID M. STEWART PAVILION – DESIGN LAB

SAMARE*
September 14, 2011 – August 19, 2012
MMFA Production

PIANO PANIER
PIANO PANIER*
The Shopping Cart as Seen by Paprika
August 28, 2012 – May 12, 2013
MMFA Production

* FREE ADMISSION

MUSEUM EXHIBITIONS ON TOUR

THE FASHION WORLD OF JEAN PAUL GAULTIER FROM THE SIDEWALK TO THE CATWALK

FINE ARTS MUSEUMS OF SAN FRANCISCO – DE YOUNG
March 24 – August 19, 2012

FUNDACIÓN MAPFRE, MADRID
October 6, 2012 – January 6, 2013

KUNSTHAL, ROTTERDAM
February 10 – May 12, 2013

Production of the MMFA in collaboration with the Musée Jean Paul Gaultier, Paris

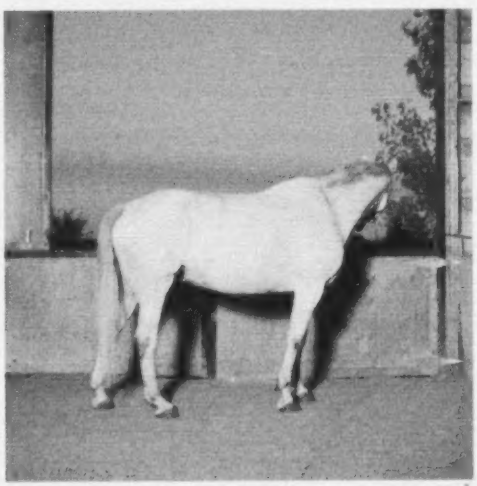
1.
Aydin Matlabi, *Child on Roof No. 2*, from the series "Landscape, Revolution, People," 2009. Collection of the artist.
2.
Chih-Chien Wang, *Horse Under Water*, 2005. MMFA, purchase, thanks to the Montreal Museum of Fine Arts' sponsorship of the artist's studio in the Darling Foundry.
3.
Dominique Blain, *Missa*, 1992. MMFA, purchase, Ultramar Collection of the MMFA. Photo © Meyers / Bloom Gallery, Los Angeles
4.
Robert Lepage, Sarah Kenderdine and Jeffrey Shaw, *Fragmentarium*, 2012. Image Volker Kuchelmeister.
5.
Oscar G. Rejlander, *Poor Jo*, before 1862, printed after 1879. Ottawa, National Gallery of Canada. Photo © NGC
6.
Antoni Tàpies, *Assemblage Relief 271*, 1990. MMFA, gift of Yvon M. Tardif, MD © Estate of Antoni Tàpies / SOCIRAC (2013)

EXHIBITIONS OF

1.

LANDSCAPE, REVOLUTION, PEOPLE AYDIN MATLABI

A Montreal artist of Iranian origin, Aydin Matlabi had his first museum exhibition showing his photographs of the East and its involvement in the Green Movement.



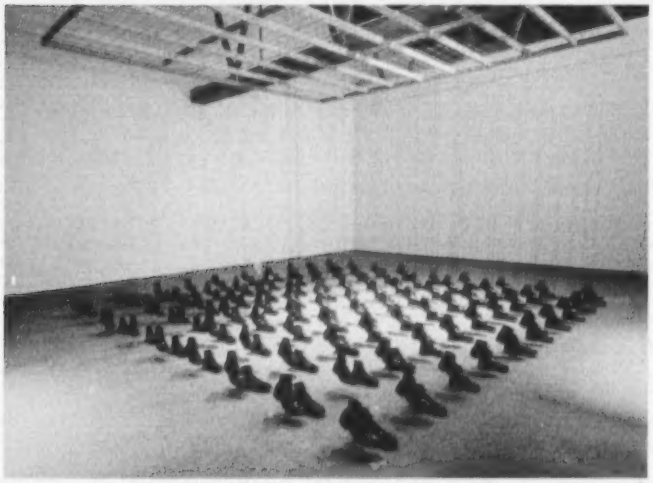
2.

CHIH-CHIEN WANG

The culmination of an innovative sponsorship, the exhibition featuring Chih-Chien Wang presented a poetry of daily life, both intimate and minimalist. The Museum became a patron of the arts by sponsoring an artist through use of the Director's Discretionary Fund for acquisitions, to support not only an arts centre, but also an artist's production for one year, while ultimately enriching our collection of contemporary art. Born in Taiwan, the artist was a resident at the excellent alternative visual arts centre, the Darling Foundry. An initiative to be repeated.

> *From his residency at the Darling Foundry, the first event of this kind to be sponsored by a museum, Chih-Chien Wang exhibits the results of eighteen months of work at the Contemporary Art Square.*
>
> – VOIR

CONTEMPORARY ART AND GRAPHIC ARTS



3.

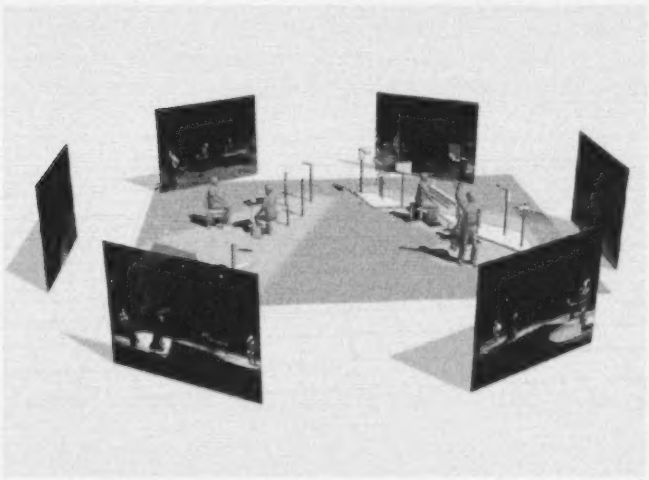
DOMINIQUE BLAIN'S MISSA

To mark the first anniversary of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, several activities were programmed, including Dominique Blain's installation *Missa*, which was inaugurated in the Contemporary Art Square. This immobile piece of theatre consists of a hundred pairs of military boots suspended on wires and arranged in columns like a phantom regiment of marionette soldiers. Acquired by the MMFA in 1994, *Missa* had never been exhibited at the Museum, even though it had toured the world since the time of its creation.

5.

NINETEENTH-CENTURY BRITISH PHOTOGRAPHS

Organized by the National Gallery of Canada, this exhibition brought together some gems from the Gallery's collection, including many rarely exhibited photographs.



4

FRAGMENTATION – ROBERT LEPAGE

Mention should be made of the successful launch at the Museum of the first International Biennale of Digital Art with the inauguration of *Fragmentation*, an adaptation of three scenes from the show *LIPSYNCH*, directed by Robert Lepage for the ReACTOR 3D projection system designed by Sarah Kenderdine and Jeffrey Shaw.

Twenty-five years after presenting the solo VINCI, *the one-man show that launched him onto the international scene, Robert Lepage is back at the Montreal Museum of Fine Arts to present* Fragmentation, *a digital art installation that flirts with illusion using a sophisticated 3D imaging system.*

– LE DEVOIR

6.

IN MEMORIAM – ANTONI TÀPIES

This exhibition revealed several significant gifts made to the Museum to mark the death of the famous Catalan artist.

The MMFA's Graphic Arts Centre has some one hundred works by Antoni Tàpies. It has selected about thirty of them, dating from 1959 to 1998, for the exhibition In Memoriam. *Most of the works were donated to the Museum by Yvan Tardif, a Quebec City physician, who has been passionate about this self-taught artist's work ever since he first purchased a tàpies in Mexico City in 1980.*

– LA PRESSE

PRIZE-WINNING SCHOLARLY PUBLICATIONS

■ TOM WESSELMANN

The Tom Wesselmann catalogue, the first monograph in French dedicated to this artist, has won several prizes for its graphic quality. The graphics were designed by the Montreal agency Paprika. First, a prize was awarded by the prestigious California magazine *Communication Arts*. Every year since 1959, *Communication Arts* has published a "best of" for design, in a contest that awards prizes for the best productions on the international scene. In 2012, *Tom Wesselmann* was selected in the "Catalogs" category. The publication also won a prize in the Coupe International Design + Image Competition, organized by the Toronto magazine *Coupe*, which is dedicated to graphic design. In addition, it won an award of excellence from Grafika, which for the past fifteen years has been awarding prizes to the best examples of graphic design in Quebec. This year, the catalogue was chosen to be among the top 100 projects of the year in Quebec, across all categories. This catalogue is a co-publication by the Montreal Museum of Fine Arts and Del Monico Books/Prestel (Munich, London, New York), which distributes the English and French editions worldwide.

■ DECORATIVE ARTS AND DESIGN: THE COLLECTION OF THE MONTREAL MUSEUM OF FINE ARTS

The second volume of the ambitious "marathon" to publish works on the Museum's collections, this time on the collection of Decorative Arts and Design, was completed with an original summary listing the works by the material they were made from. As a first for the Museum, it was launched at the Salon du Livre de Montréal and soon distributed internationally, like the first volume on the collections of Quebec and Canadian Art published last year, which is, for example, available in the Louvre bookstore. This superb, original and scholarly work, produced by our Publishing Department with support from Archives, with layout by the Montreal design firm orangetango, was placed under the general editorship of Rosalind Pepall and Diane Charbonneau. We were delighted to win **a prize in the "Outstanding Permanent Collection Catalogue" category from the Association of Art Museum Curators (AAMC)** for this book, which was also selected as one of Quebec's 100 best graphic projects by Grafika.

■ PERU

Our Publishing Department also produced the catalogue *Peru: Kingdoms of the Sun and the Moon*. This work, which brings together contributions by the most eminent specialists in Peruvian art and culture, including the Nobel prizewinner for literature Mario Vargas Llosa, retraces the founding images of modern Peru, today regarded as one of the world's six cradles of civilization. The work is a co-publication by the Montreal Museum of Fine Arts/Éditions 5 Continents in Milan, which is also ensuring distribution in English and French on the international market. ■

FRANCINE LAVOIE
Head of Publications

A NEW WEBSITE FOR THE MUSEUM

Another major project the Museum completed this year was a total revamp of its website with the support of Bell, under the direction of Danielle Champagne and with the active participation of our teams in Archives and Computer Services. This user-friendly, fun site provides information and photos pertaining to 1,200 works in the collection, with complete data. It also includes the exhibition calendar and information on the activities and services offered to our various audiences. Active development of social networks in the Museum's communications strategy enabled it to find a firm footing in the new century while completing the polyptych of our reinvented Museum.

The catalogue included scholarly essays, testimonials by younger artists, and (most astonishingly) documents of Wesselmann's forays into country music.

– ARTFORUM, New York

The stunning book that was published for the recent retrospective in Canada deserves a place on our bookshelves.

– FRANCE INTER, Paris

204 pages, 193 illustrations

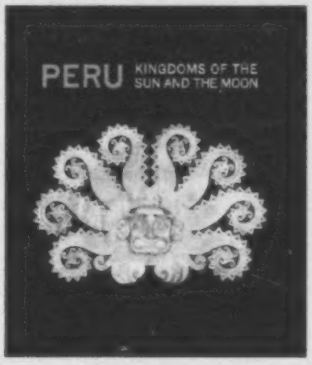
The MMFA unravels the intricacies of the art object in a massive book featuring key works in its vast and polymorphic catalogue... a thoroughly detailed publication that traces the history of each object and explains why it was chosen.

– LE DEVOIR

Museum's decorative arts and design book "totally sublime."

– THE SUBURBAN, Montreal

400 pages, 750 photographs and illustrations



This catalogue is a landmark work in the understanding of a nation in quest of its "Peruvianness"... Superbly documented with moving illustrations drawn from archival material, the book provides a comprehensive exploration of all aspects of Peruvian culture... A must-read.

– L'ŒIL, Paris

Of note are the exceptional quality of the essays and the reproductions [in the catalogue], which makes you want to fly off to Montreal.

– ART PASSIONS, Geneva

380 pages, over 450 illustrations

CONSERVATION OF WORKS IN THE COLLECTION

The Conservation Department's documentation activities for new acquisitions have increased significantly in recent years: among them is the development of holdings by Quebec photographers (G. Szilazi, C. Gutsche, S. Clément, D. Cummings, C. Beaugrand-Champagne, etc.), to which 370 images were added in 2012-2013. In the decorative arts, there was an important gift of Italian avant-garde objects from Joseph Menosky's collection and a collection of Schneider glass, a gift of Sandra Black and Jeff Rose.

Loan requests for early paintings sometimes result in the development of partnerships. With the loan of Mattia Preti's *Tobit Blessing Tobias* to the Muscarelle Museum of Art, Williamsburg, for a monographic exhibition on the artist, restoration costs were shared equally. As well, we are very proud to have received a major grant from the Bank of America, which enables us to hire a conservator to do the research and major restoration of a darkened, overpainted canvas by Valentin de Boulogne, *Abraham Sacrificing Isaac*. The Louvre and the Metropolitan Museum of Art have already selected this work for inclusion in a major retrospective monograph in 2016. In collaboration with Elaine Tolmatch's team, the search for funding to hire professional assistance is continuing, and BNP Paribas will in all probability contribute financially to the restoration of this painting and the replacement of the frame of Emanuel de Witte's *Interior with a Woman Playing a Virginal*.

Plans are also under way for the conservation of frames in the collection of European art. Major work has already been done on the original large frame of William Bouguereau's *Crown of Flowers* and that of *Cottage Interior* by Jozef Israëls, a painting that is also undergoing restoration.

In Quebec and Canadian art, recently acquired paintings by Théophile Hamel, *Jean Langevin*, and Marc-Aurèle Fortin, *Montreal Harbour*, were restored along with their frames (solidification and repairs to the surface for the former and replacement for the latter).

Martin Honert's *Linden*, an important sculpture in the international contemporary art collection, underwent an extensive, delicate structural restoration to re-establish the original shape of the tree, which had been altered by the weight of the materials used in the object. Following this successful project, a loan was authorized for the work to be presented in a retrospective on the artist at the Hamburger Bahnhof (Nationalgalerie, Staatliche Museen zu Berlin) and the Vancouver Art Gallery.

We are working on other collaborative projects, including one with the Centre de conservation du Québec, whose expertise in textile restoration enabled the stabilization and cleaning of seven textiles in our collections for inclusion in the exhibition *Peru: Kingdoms of the Sun and the Moon*. Lastly, the Canadian Conservation Institute has begun a major research project on the technology that will be used to restore an imperial Chinese throne (Qian Long dynasty, 1735-1796), which will be featured in our galleries of Asian art. ■

RICHARD GAGNIER
Head of Conservation

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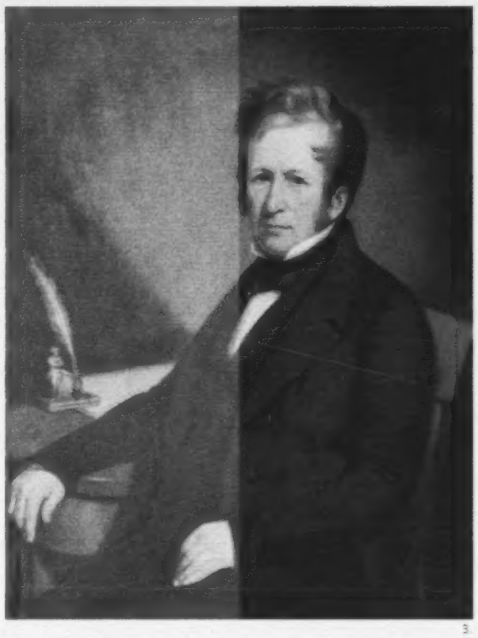
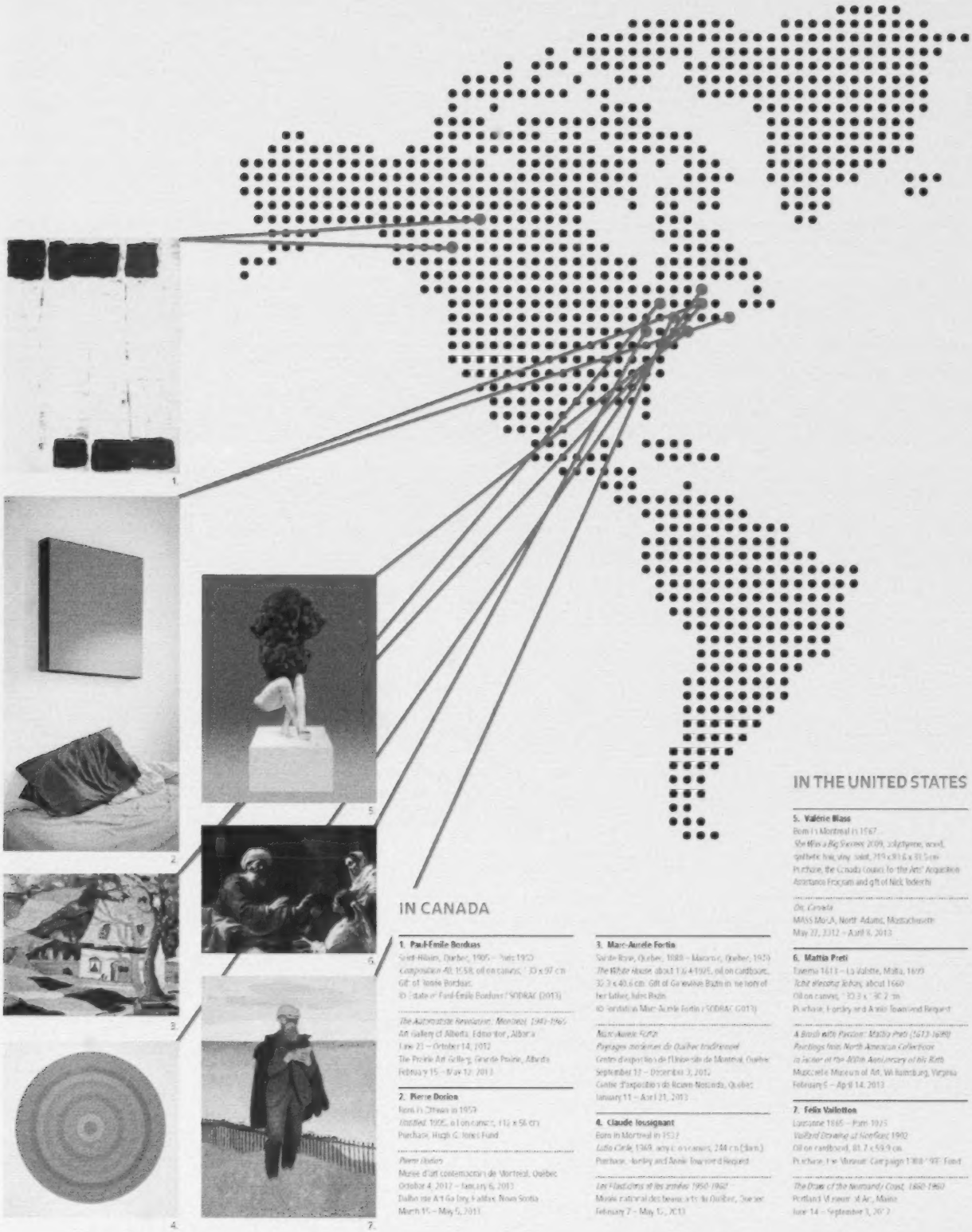
2.



3.

▶
1.
Mattia Preti (1613-1699), *Tobit Blessing Tobias*, about 1660, oil on canvas, 180.3 x 180.2 cm.
Purchase, Horsley and Annie Townsend Bequest. Photos before and after conservation.
2.
Martin Honert (born in 1953), *Linden*, 1990, metal, synthetic foam, plastic resin, paper, paint, 145 x 140 x 140 cm.
Purchase, Camil Tremblay Estate and Horsley and Annie Townsend Bequest.
© Martin Honert / SODRAC (2013).
Photos during and after conservation at the Hamburger Bahnhof Museum, Berlin.
3.
Théophile Hamel (1817-1870), *Jean Langevin*, 1846, oil on canvas, 97.5 x 77 cm. Gift of Langevin and Lise Coté in honour of the Montreal Museum of Fine Arts' 150th anniversary. Photos before and after conservation.

THE MUSEUM'S WORKS OF ART TRAVEL THE WORLD



IN CANADA

1. Paul-Émile Borduas
Saint-Hilaire, Quebec, 1905 – Paris 1960
Composition No. 1, 1958, oil on canvas, 130 x 97 cm
Gift of Jessie Borduas
© Estate of Paul-Émile Borduas / SODRAC (2013)

The Automatiste Revolution: Montreal, 1941–1960
Art Gallery of Alberta, Edmonton, Alberta
June 23 – October 14, 2012
The Prairie Art Gallery, Grande Prairie, Alberta
February 15 – May 12, 2013

2. Pierre Dorion
Born in Ottawa in 1959
Untitled, 1995, oil on canvas, 112 x 56 cm
Purchase, Hugh G. Jones Fund

Pierre Dorion
Musée d'art contemporain de Montréal, Québec
October 4, 2012 – January 6, 2013
Dalhousie Art Gallery, Halifax, Nova Scotia
March 15 – May 5, 2013

3. Marc-Aurèle Fortin
Sainte-Rose, Quebec, 1888 – Montreal, Quebec, 1970
The White House, about 1944–1945, oil on cardboard, 35.3 x 40.6 cm. Gift of Geneviève Bazin in memory of her father, Marc Bazin
© Succession Marc-Aurèle Fortin / SODRAC (2013)

Marc-Aurèle Fortin
Paysages saisonniers du Québec traditionnel
Centre d'exposition de l'Université de Montréal, Québec
September 12 – December 3, 2012
Centre d'exposition de Rouyn-Noranda, Québec
January 11 – April 21, 2013

4. Claude Tousignant
Born in Montreal in 1932
Lido Circle, 1969, acrylic on canvas, 244 cm (diam.)
Purchase, Hartley and Annie Townsend Bequest

Les Plasticiens et les années 1960-1962
Musée national des beaux-arts du Québec, Québec
February 7 – May 12, 2013

IN THE UNITED STATES

5. Valérie Blass
Born in Montreal in 1967
She Was a Big Success, 2009, sculpture, wood, synthetic hair, vinyl, paint, 219 x 91.6 x 91.5 cm
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and gift of Nick Soderchi

On, Canada
MASS MoCA, North Adams, Massachusetts
May 22, 2012 – April 8, 2013

6. Mattia Preti
Taverna 1613 – La Valletta, Malta, 1699
Tobit Burying Tobias, about 1660
Oil on canvas, 120.3 x 90.2 cm
Purchase, Hartley and Annie Townsend Bequest

A Brush with Passion: Mattia Preti (1613–1699) Paintings from North American Collections
on loan on the 400th Anniversary of his Birth
Muscarelle Museum of Art, Williamsburg, Virginia
February 5 – April 14, 2013

7. Félix Vallotton
Lausanne 1865 – Paris 1925
Villerville Evening at Honfleur, 1902
Oil on cardboard, 81.7 x 59.9 cm
Purchase, The Museum Committee Fund, 1908-'09, Fund

The Draw of the Normandy Coast, 1860-1960
Portland Museum of Art, Maine
June 14 – September 3, 2012

11.

9

12.

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13.

IN EUROPE

8. Otto Dix
Untermhaus, Germany, 1891 – Singen, Germany, 1969
Portrait of the Lawyer Hugo Simon, 1925, tempera and oil on wood, 100.3 x 72.3 cm. Purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, Gift of the Successors of A. Chisholm, Mr. and Mrs. Charles and Anonic Bronfman, Mr. Norman Gelber and Dr. Sheila Gelber, Mrs. Phyllis Lambert, the Volunteer Association and the Junior Association of the Montreal Museum of Fine Arts, Mr. Jacques L. Lamarre, Mr. Pierre Théberge, the Museum's acquisition fund, and the Horsley and Annie Townsend Bequest
© Estate of Otto Dix / SODRAC (2013)

The Eye of the World: Otto Dix and New Objectivity
Kunstmuseum Stuttgart, Germany
November 16, 2012 – April 7, 2013

9. Martin Honert
Born in Bottrop, Germany, in 1953
Tireless, 1990, metal, synthetic foam, plastic resin, paper, paint, 140 x 140 x 140 cm
Purchase, Carroll Hambly Estate and Hambly and Annie Townsend Bequest
© Martin Honert / SODRAC (2013)

Martin Honert. Children's Crusade
Nationalgalerie, Staatliche Museen zu Berlin, Germany
October 2, 2012 – April 7, 2013

10. Jean-Paul Riopelle
Montreal 1923 – Île-aux-Grues, Quebec, 2002
Untitled, 1946, oil on laminated cardboard mounted on canvas, 27.6 x 21.6 cm. Gift of Hélène and Jean-Marie Eoy © Estate of Jean Paul Riopelle / SODRAC (2013)

L'art en guerre. France 1938-1947
Musée d'Art Moderne de la Ville de Paris, France
October 12, 2012 – February 17, 2013
Guggenheim Museum, Bilbao, Spain
March 19 – September 8, 2013

11. Matthias Stom
Amersfoort (?), about 1600 – Sicily (?), after 1652
Christ and the Woman Taken in Adultery, about 1630-1633, oil on canvas, 91.6 x 137.2 cm. Purchase, Horsley and Annie Townsend Bequest and Gift of Mr. and Mrs. Michel Hervieux

Corps et ombres. Le Caravagisme européen
Musée des Augustins, Toulouse, France
June 20 – October 14, 2012

12. Giovanni Battista Tiepolo
Venice 1696 – Madrid 1770
Apollo Painting the Portrait of Campaspe, about 1725
Oil on canvas, 57.4 x 73.7 cm
Adaline Van Horne Bequest

Giambattista Tiepolo
Azienda Speciale Villa Manin, Passariano, Udine, Italy
December 15, 2012 – April 7, 2013

13. James Tissot
Nantes 1836 – Buillon, France 1902
October, 1877, oil on canvas, 214 x 108.2 cm
Gift of Lord Strathcona and Mount Royal

L'Impressionnisme et la mode
Musée d'Orsay, Paris, France
September 25, 2012 – January 20, 2013

ACQUISITIONS

ANOTHER STELLAR YEAR

In 2012-2013, the Museum acquired 894 works, with a value of $18.8 million, including $18.4 million in gifts. This is a second record for gifts since 2008-2009, when a total of $17 million in donated works was received – not to mention the integration of the Stewart collection into the Museum of Decorative Arts in 2000, with a value of $15 million. The average value of gifts in the past five years is evaluated at $12 million per year, double that of previous years, which is a stellar performance. The collection will soon reach the symbolic milestone of 40,000 works. The development of the collections has been especially remarkable in the past five years, during which time the collection has grown by one-seventh, or 5,053 works. With the Stewart donation of 5,000 works in 2000, the Museum acquired one-quarter of its collection in just over a decade: this is spectacular growth. Thanks are due to our generous donors as well as to our experts on the committees and in the Curatorial, Archives and Conservation Departments, who handle these countless files. Among our remarkable collectors, the names Michal and Renata Hornstein loom large.

Two extraordinary announcements ushered in the first day of spring in 2012, as we realized a long-cherished dream: first, Michal and Renata Hornstein officially donated their superb collection of Old Masters to the Museum, and then the Quebec government announced a grant to build a new international pavilion named for our benefactors, as part of Montreal's 375th anniversary celebrations.

The Hornsteins have donated numerous important works to our European collection. Michal, who was born in Poland, arrived in Montreal in 1950 and has been deeply committed to the Museum since 1970, where he has established solid ties of trust with Bernard Lamarre, Brian M. Levitt, Paul Lavallée, Hilliard T. Goldfarb, Michelle Prévost and Danièle Archambault. He has served as Vice-President of the Museum since 1979 and, since 1982, has chaired the Committee of Non-Canadian Art before 1900. These proud Montrealers support many causes, including healthcare and the arts. They are deeply attached to their adopted city. With this gift of their collection, they are leaving a legacy to future generations of their commitment to a city that is embedded in their DNA. This collection tells the story of their lives: they are offering part of themselves.

We are delighted to welcome their collection, which has been sought after beyond our borders, and to keep it in Quebec. This major collection, which consists primarily of paintings, spans several centuries, from the Renaissance to the advent of modern art. It includes a remarkable group of paintings from the Dutch and Flemish Golden Age (seventeenth century), including masterpieces like Jan Steen's *Return of the Prodigal Son* and Jan Lievens's *Elderly Scholar in His Study*. Known to specialists around the world, it is an incomparable national treasure.

Because the Museum's acquisition funds are financed entirely through our private funds, it would be impossible for the MMFA – or any other Canadian museum – to assemble such a collection today. ■

NATHALIE BONDIL

■ MICHAL AND RENATA HORNSTEIN, THE FIRST COUPLE TO BE HONOURED AS "GREAT MONTREALERS"

On November 22, Michal and Renata Hornstein, our leading patrons, were recognized as Great Montrealers in the cultural sector by the Academy of Great Montrealers, which each year honours four Montreal luminaries whose contribution to the community and leadership in their respective spheres of activity, whether economic, social, cultural or scientific, are well known. During the reception, the Board of Trade of Metropolitan Montreal paid tribute to the Hornsteins, these committed philanthropists who set an example to everyone and have contributed in a remarkable way to the prestige of our city.

Senator Diane Bellemare acknowledged the Hornsteins' gift of their collection to the MMFA:

"If I was asked to name my favourite cultural achievement in 2012, it was impossible for me to choose just one of the many that impressed me. One in particular did stand out, however, and that was a gift from Michal and Renata Hornstein, who donated their remarkable collection of Old Masters to the Montreal Museum of Fine Arts. It is the largest private donation to a Quebec museum in modern history. Honourable senators... I would ask that you join me in congratulating the Hornsteins on their gift, which will give the public access to these priceless works."

THE MAJOR CAMPAIGN "150 GIFTS FOR OUR 150TH" CONTINUES

We are deeply indebted to the donors whose gifts were received in 2012-2013:

DONORS

Anonymous
Boyd, Michael
Brillant Fluehler, Suzanne and Hans C. Fluehler
Gagnon, Louis
Guérin, Nicol
Humphrey, Sarah and Gerald van Gurp
Menosky, Joseph
Poulin, Roland
Rose, Jeff and Sandra Black
Rosshandler, Leo

PROMISED GIFT

Mongeau, Bernard and Simone Lévesque

▶
Adriaen Isenbrandt
Antwerp (?) – Bruges 1551, Active in Bruges from 1510
The Adoration of the Magi
1520s (?)
Oil on wood
33.5 x 27.4 cm
Gift of Mr. and Mrs. Michal Hornstein

● In the following pages, a red dot before the title identifies gifts for our 150th that were received during the 2012-2013 fiscal year.

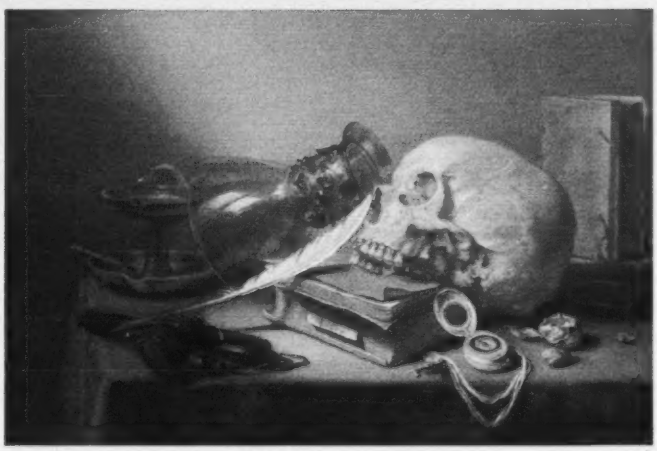
MICHAL AND RENATA HORNSTEIN DONATION

WORKS ACQUIRED DURING THE 2012-2013 FISCAL YEAR

1

2

3



4

Willem van Aelst
Delft 1627 – Amsterdam (?) after 1683

Still Life with Hunting
1666 (?)
Oil on canvas
42.7 x 35 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.8
[fig. 8]

Abraham van Beyeren
The Hague 1620/21 – Alkmaar or Overschie 1690

Banquet Still Life
between 1655-1660
Oil on canvas
102.3 x 100.1 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.3
[fig. 7]

Jan Both
Utrecht about 1615 – Utrecht 1652

Southern Landscape with Travellers
1649
Oil on copper
41.4 x 57.4 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.12
[fig. 9]

Quiringh van Brekelenkam
Zwammerdam (?) about 1620 – Leiden after 1668

Interior of a Tailor's Workshop
About 1655-1660
Oil on panel
57.5 x 71.2 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.5
[fig. 1]

Pieter Claesz
Berchem, near Antwerp (or Burgsteinfurt, Westphalia?), 1597/98 – Haarlem 1660

A Tankard, Still Life with Skull, Books, Roemer, Oil Lamp and Pen
1645
Oil on wood
39.7 x 50 cm
Gift of Mr. and Mrs. Michal Hornstein
2012.51
[fig. 4]

Cornelis Cornelisz. van Haarlem
Haarlem 1562 – Haarlem 1638

The Hesperides Filling the Cornucopia
1622
Oil on canvas
68.3 x 95 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.11
[fig. 5]

Allart van Everdingen
Alkmaar 1621 – Amsterdam 1675

Norwegian Village by Water
1664
Oil on wood
31.8 x 39.3 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.10
[fig. 6]

Jan van Goyen
Leiden 1596 – The Hague 1656

Sailing Boats on the Maas, with Dordrecht in the Background
1642 or 1643
Oil on wood
31.1 x 41.1 cm
Gift of Mr. and Mrs. Michal Hornstein
2012.9
[fig. 10]

Adriaen Isenbrandt
Antwerp (?) – Bruges 1551
Active in Bruges from 1510

The Adoration of the Magi
1520 (?)
Oil on wood
35.5 x 27.4 cm
Gift of Mr. and Mrs. Michal Hornstein
2012.80
See page 31

Jan Lievens
Leiden 1607 – Amsterdam 1674

Elderly Scholar in his Study
About 1629
Oil on wood
6.7 x 52.7 cm
Gift of Mr. and Mrs. Michal Hornstein
2012.50
See page 53

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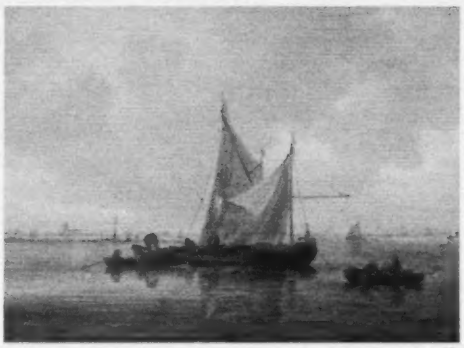
8.

9.



10.

Nicolaes Maes
Dordrecht 1634 – Amsterdam 1693

Boy Interrupting Three Men in Old Man's Tale Amusing
1656
Oil on canvas
64.9 x 61.7 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.7
[R, I]

Jacob van Ruisdael
Haarlem 1628/29 – Haarlem 1682

The Sluis of a Forest near a Pond
Late 1650s
Oil on canvas
58.2 x 72.5 cm
Gift of Mr. and Mrs. Michal Hornstein
2012.52
[R, I]

Jan Steen
Leiden 1626 – Leiden 1679

The Return of the Prodigal Son
About 1668-1670
Oil on canvas
119 x 95 cm
Gift of Mr. and Mrs. Michal Hornstein in honour of Eric Lasalle
2012.10
See page 55

An exceptional gift of Old Masters to the Montreal Museum of Fine Arts.

– CODART, The Hague, The Netherlands

To house this outstanding gift and reinstall the collections of European painting and sculpture in a coherent manner, the Montreal Museum of Fine Arts has decided to expand once again … The empty space left on the walls by these paintings, which are akin to life companions, speaks volumes about the donors' generosity and the philanthropy of the pre-eminent North American benefactors who contribute to enriching their museums.

– L'OBJET D'ART, Paris

"It is very important for us to share our collection with the public. People should see the works we have," Hornstein said during a lowkey media conference. Hornstein, long a key figure in Canadian art, was active on the boards of both the National Gallery of Canada and the MMFA.

– OTTAWA CITIZEN

Gift of the Hornstein collection to the MMFA "For the love of art and of Montreal."

– LA PRESSE

INTERNATIONAL ART

ANCIENT CULTURES

Eiraku Hozen
1795-1854, active in Kyoto

Tea Bowl (Chawan)
Between 1827 and 1849
Earthenware, stamp. Decoration in underglaze iron oxide brown over buff clay
7 cm (h.); 12.8 cm (diam.)
Gift of Yoshi Kageman
2012.168.1-6

Kojima Sobei (Shikkosai)
Active late 18th-early 19th c.

Tea Caddy (Ie-natsume)
19th c.
Wrought and turned lacquer on wood
7.8 cm (h.); 7.1 cm (diam.)
Gift of Yoshi Kageman
2012.169.1-2

CAMBODIA
Khmer, Angkor period

● 3 Bottles and 2 Jars
11th-13th c. A.D.
Stoneware, iron oxide brown glaze
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.316-320

CHINA
Ming dynasty (1368-1644)

● Pot with Four Handles and Chicken-Head Spout
14th-17th c. A.D.
Stoneware, white glaze
11.6 x 12.5 x 15.5 cm
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.315.1-2

JAPAN
Late Edo period (1615-1868)-early Meiji period (1868-1912)

Incense Box (Kogo)
Mid 18th-19th c.
Carved lacquer on wood
2.1 cm (h.); 7.7 cm (diam.)
Gift of Yoshi Kageman
2012.130.1-5

KOREA
Yi dynasty (1392-1910)

● Liquor Cup and Saucer (Jangsanjapbo)
15th-16th c. A.D.
Stoneware, incised and stamped decoration under a celadon glaze
3.3 x 15.6 x 12.1 cm
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.219.1-2

NORTHERN VIETNAM
Late Tran dynasty (1226-1400)-early Le dynasty (1428-1788)

● Bowl and Jar
14th-15th c. A.D.
Stoneware, painted decoration in underglaze brown or blue
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.152, 154

THAILAND, SI SATCHANALAI
Ayutthaya period

● 14 Architectural Ornaments
13th-18th c.
Stoneware (Sawankhalok ware)
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.213, 218, 222, 248, 302, 308-313, 347, 349, 381

● 85 Figurines
14th-18th c.
Stoneware (Sawankhalok ware)
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.214.1-85

● 92 Vessels
13th-16th c.
Stoneware, painted decoration in underglaze iron oxide brown (Sawankhalok ware)
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.216.1-92

● 72 Boxes
16th c.
Stoneware, painted decoration in underglaze iron brown
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.223-232, 242-283, 297-300, 302-306, 371, 385, 389

● 2 Lanterns and 3 Lamps
14th-16th c.
Stoneware, white, brown and celadon glazes
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.248, 255-257, 372, 387

● 12 Supports and 1 Weight
14th-16th c.
Stoneware
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.372-373, 393-400

THAILAND, SUKHOTHAI
Ayutthaya period

● 17 Vessels
15th-16th c.
Stoneware, painted decoration in underglaze iron oxide brown
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.257, 342-344, 351, 361-365

● 3 Architectural Ornaments
14th-18th c.
Stoneware
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.259-262, 356

VIETNAM, HAI DUONG PROVINCE
Late 14th dynasty (1478-1510)
Red River Delta area

● 8 Boxes
15th-16th c. A.D.
Stoneware, painted decoration in underglaze blue
Various dimensions
Gift of the Guerin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.355-358

WORKS ON PAPER

Karel Appel
Amsterdam 1921 – Zurich 2006

Untitled
1976
2 silkscreens, 3/300
Approx. 50 x 65 cm (each)
Gift of Lucien Moreau and Johanne Despeaux
2012.196-197
© Karel Appel Foundation / SODRAC (2013)

Attributed to
Carlo Galli Bibiena
Venice 1728 – Venice (?) 1787

Study of a Palatial Hallway and Forecourt
Mid-18th c.
Pen and ink, ink wash
21.1 x 16 cm
Gift of Dr. Sean B. Murphy
2012.91

Giuseppe Bernardino Bison
Palmanova, Italy, 1762 – Milan 1844

Neptune
Early 18th c.
Pen and ink, ink wash over traces of graphite
16.5 x 10 cm
Gift of Dr. Sean B. Murphy
2012.182

William Bouguereau
La Rochelle 1825 – La Rochelle 1905

● *Self-portrait*
About 1879
Chalk and/or charcoal with white chalk highlights
44.7 x 32.4 cm
Gift in memory of Isaac Ballot, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.78
See opposite

Félix Bracquemond
Bellegarde, France, 1847 – Paris 1914

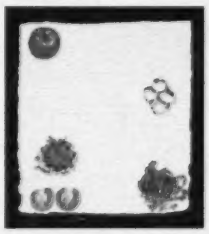
L'Escarpolette
Concept for the "Art" frontispiece of the book *L'Escarpolette* by Jules Barbey d'Aurevilly
About 1877
Potted drawing and tracing gouache on silk wash
31.7 x 23.2 cm
Purchase, Claude Dalpé and Friends in memory of Gisèle Lacoste
2012.869

Concept for the "Art" frontispiece of the book *L'Escarpolette* by Jules Barbey d'Aurevilly
About 1877
Etching and drypoint, trial proof, only state
10.8 x 15.4 cm (sheet)
24.7 x 17.7 cm (plate mark)
Purchase, Claude Dalpé and Friends in memory of Gisèle Lacoste
2012.870

Charles Michel-Ange Challe
Paris 1718 – Paris 1778

Interior View of an Ancient Temple with the Figure of a Goddess
and
Interior View of an Ancient Palace Complex
About 1742-1745
Pen and ink, ink wash
Approx. 26 x 18 cm (each drawing)
Gift of Dr. Sean B. Murphy
2012.82-83

Jim Dine
Born in Cincinnati in 1935



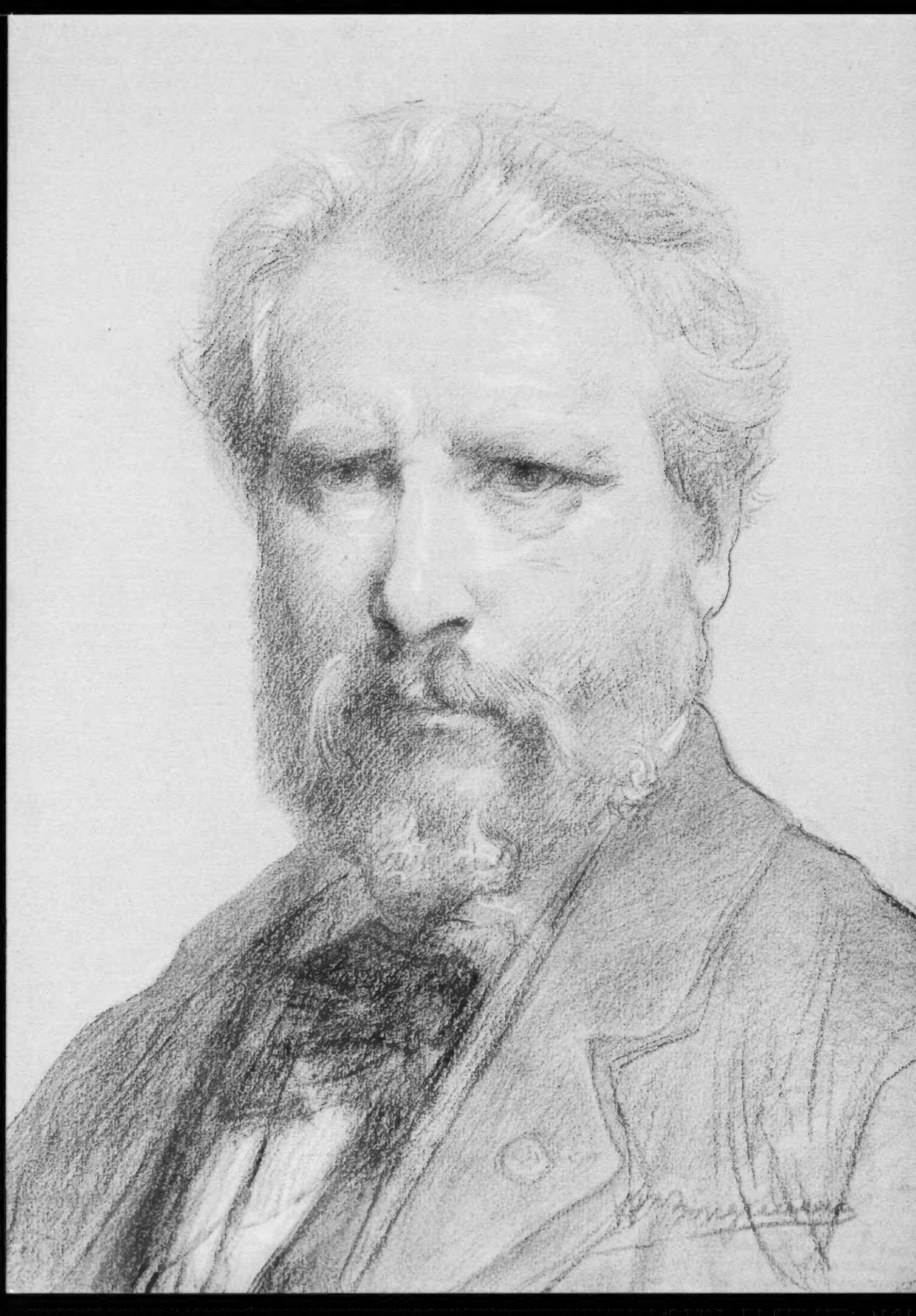
Unpredictable III
1969
Lithograph, collage, etching
45.5 x 41.5 cm
Gift of Susan Wolfenson
2012.154
© Jim Dine / SODRAC (2013)

Kees van Dongen
Delfshaven, Netherlands, 1877 – Monaco 1968

Illustrated Edition of *Les Lépreuses* (The Lepers)
Novel by Henry de Montherlant (1895-1972)
1947
26 lithographs
31.2 x 25.7 cm (book)
Liliane and David M. Stewart Collection, gift of Luc-F. Bonfils-Mongeau
2012.164.1-2

▶

150TH-ANNIVERSARY GIFT
William Bouguereau (1825-1905)
Self-portrait, about 1879
Chalk and/or charcoal with white chalk highlights, 44.7 x 32.4 cm
Gift in memory of Isaac Ballot, in honour of the Montreal Museum of Fine Arts' 150th anniversary



INTERNATIONAL ART (CONT'D)

John Flaxman
York, England, 1755 – London 1826

Oedipus and His Daughters
About 1803
Pen and ink, ink wash
18.6 x 24.6 cm
Gift of Susan Watterson
2012.149

Jacques de Gheyn II
Antwerp 1565 – The Hague 1629

St. Bartholomew Apostle
From the series "Christ, the Apostles and St. Paul"
About 1596
Etching, state VII
18.5 x 18.5 cm (sheet)
15.1 cm (diam., plate mark)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaine
2012.203

Henry de Groux
Tournai 1867 – Marseilles 1930

Saint Michael the Archangel
1903-1905
Pastel on paper mounted on cardboard
109 x 64.7 cm
Anonymous gift
2012.206

Erich Heckel
Döbeln, Germany, 1883 – Radolfzell, Germany, 1970

Zwei Menschen (Two Persons)
1913
Woodcut, state VII
49.7 x 38.5 cm (sheet)
32.8 x 32.5 cm (image)
Anonymous gift
2012.452
© Estate of Erich Heckel / SODRAC (2013)

Joan Jonas
Born in New York in 1936

Untitled
From the performance "Double Lunar Dogs"
1981
Acrylic (?) on paper
66.5 x 126.5 cm (approx.)
Gift of Susan Watterson
2012.146

Katsukawa Shunkō
Edo (now Tokyo) 1743 – Edo 1812

● *The Kabuki Actor Ōtani Hiroemon I*
1773-1780
Woodcut
30.5 x 12.5 cm
Gift of Luc Archambault
2013.95

Katsukawa Shunshō
Active in Edo (now Tokyo), 1726-1793

● *The Kabuki Actor Ichikawa Danjūrō V*
1773-1780
Woodcut, embossing
28.7 x 12.8 cm
Gift of Luc Archambault
2013.39

Kitagawa Utamaro
Kawagoe, Japan, 1753 – Edo (now Tokyo), 1806

● *Ashiwara Ida Nawhara*
From the series "Ikon Kodomo Hakkasen (Modern Children as the Seven Poetic Immortals)"
1804
Woodcut, embossing
36.2 x 24.4 cm
Gift of Luc Archambault
2013.45

Gustav Klimt
Vienna 1862 – Vienna 1918

3 Studies for the Portrait of Adèle Bloch-Bauer I
About 1904-1906
Conté crayon
45 x 30.9 cm
31.6 x 45.4 cm
Gift of Franck Gutmann and Ian Ihr
2012.413-414

2 Studies for the Portrait of Adèle Bloch-Bauer II
1910-15
Graphite, Conté crayon (?)
56.1 x 36.2 cm
55.2 x 35 cm
Gift of Franck Gutmann and Ian Ihr
2012.415-416

Sol LeWitt
Hartford, Connecticut 1928 – New York 2007

Untitled No. 1 and *Untitled No. 2*
1975
2 etchings, edition of 13, artist's proofs
Approx. 50 x 50 cm (each)
Gift of Susan Watterson
2012.160-161

John Hamilton Mortimer
Eastbourne, England, 1740 – London 1779

The Fate of Cornelia and Tiberius Gracchus
About 1770
Pen and ink, ink wash
14.6 x 25.4 cm
Gift of Susan Watterson
2012.154

James Northcote
Plymouth, England, 1746 – London 1831
After Salvator Rosa (1615-1673)

Jesus Healing a Woman with a Flow of Blood
About 1776-1777
Pen and ink, ink wash over traces of graphite (?)
18.9 x 21 cm
Gift of Susan Watterson
2012.155

Odilon Redon
Bordeaux 1840 – Paris 1916

● *Homage to Goya* series
1885
Lithographs
Approx. 45 x 32 cm (each)
Gift in memory of Isaac Bitzacs, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.75.1-7

George Richmond
London 1809 – London 1896

Julia Tallow and Her Sister
1839-1856
Pen and ink
17.6 x 16.4 cm
Gift of Susan Watterson
2012.130

George Romney
Dalton-in-Furness, England, 1734 – Kendal, England, 1802

Susan Ridgeley Nicholson
1793-1794
Graphite
14.3 x 23.6 cm
Gift of Susan Watterson
2012.131

Study of a Young Girl Seated
1780s
Pen and ink over traces of graphite
21.4 x 15 cm
Gift of Susan Watterson
2012.132

Jan Sanders I
Probably 1490 – Venice ? 1530
After Hans Leu ? (c.1490-1531)

Landscapes with Stories of the Old and New Testament series
After 1527
6 etchings, only states
Approx. 25.9 x 35.5 cm (sheet) (each)
Approx. 26.5 x 26.7 cm (platemark) (each)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaine
2012.231.1-6

Julius Schnorr von Carolsfeld
Leipzig 1794 – Dresden 1872

A Nordenau Prince (recto)
Study for *The Meeting of Jacob and Rachel (verso)*
1820
Pen and ink over traces of graphite (recto)
Graphite (verso)
26.4 x 19.7 cm (two sheets conserved by the artist)
Gift of Susan Watterson
2012.190

Utagawa Kunisada (Toyokuni III)
Edo (now Tokyo) 1786 – Edo 1864

● *Untitled*
From the series "Higashiyama Sakura Zoshi (The Higashiyama Story Book)"
1851
Woodcut, embossing
Approx. 37.8 x 25.7 cm (each)
Gift of Joe Yoshinobu Ichikawa
2013.41, 43

● *The Actor Ichikawa Danjūrō VIII as Nakamura Shirozaemon*
From the series "Shin-san kashi no ō-kaeshi"
1851
Woodcut
35.1 x 25.8 cm
Gift of Joe Yoshinobu Ichikawa
2013.42

Utagawa Toyokuni I
Edo (now Tokyo) 1769 – Edo 1825

● *Chūshingura (The Loyal Retainers) Opening Act*
1800-1810
Woodcut, embossing
35.1 x 25.3 cm
Gift of Joe Yoshinobu Ichikawa
2013.37

Jan van de Velde II
Rotterdam or Delft about 1593 – Haarlem 1641

March
From the series "The Months"
1615
Etching
16 x 10.7 cm (sheet)
15.2 x 10.4 cm (platemark)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline M. Claxton
2012.202

Tom Wesselmann
Cincinnati 1931 – New York 2004

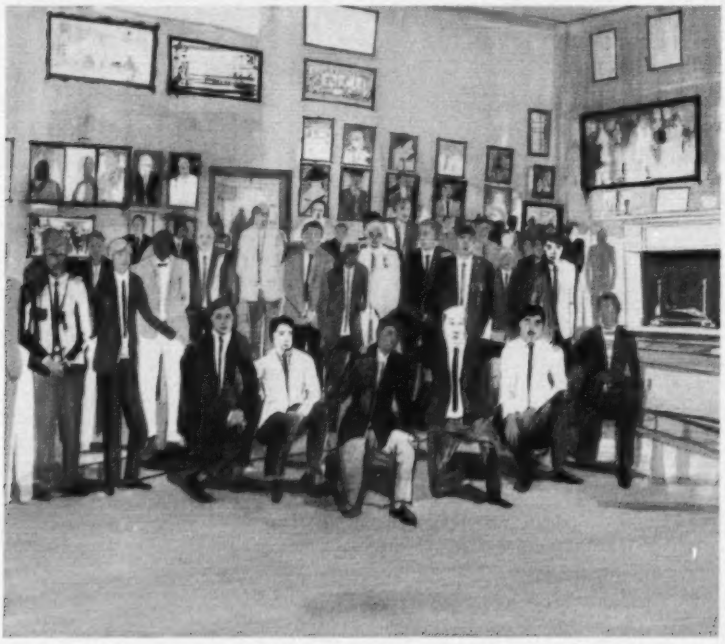
Study for Mouth #10
1967
Liquitex over graphite underdrawing
40 x 52.4 cm
Gift of The Tom Wesselmann Estate
2012.471
© Estate of Tom Wesselmann / SODRAC, Montreal (2013) / VAGA, New York (2013)

150TH-ANNIVERSARY GIFT
Elisabeth Frink (1930-1993), *In memoriam I* and *In memoriam II* (detail), 1981, bronze, 1/6, 122 x 114 x 76 cm (approx.), 132 x 107 x 75 cm (approx.). Gift in memory of Barry Seymour Lloyd

INTERNATIONAL ART (CONT'D)

PAINTING

Jules de Balincourt
Born in Paris in 1972



Boys' Club 231, oil on plywood, 137.9 x 203.3 cm. Gift of VC Bruce C. Bailey in honour of Stéphane Aquin, Curator, 2012.162

PHOTOGRAPHY

Chen Angang
Born in Chongqing, China, in 1962

Sample Points No. 1
2015
Inkjet print, 3/8
127.4 x 297.2 cm (by sight)
Gift of Andrew Lui and Family
2012.167

Pierre Chouinard
Hindas, Belarus, 1872 – Lodz, Poland, 1936

F3 Photographic
Between 1910 and 1917
Gelatin silver prints
Various dimensions
Gift of the Neil Shaw family
2013.563.604

Eugene Druet
Paris, 1868 – Paris 1937

F8 Photographic
Between 1896 and 1900
Gelatin silver prints
Various dimensions
Gift of the Neil Shaw family
2012.405.582

Lee Friedlander
Born in Aberdeen, Washington, in 1934

R.D. Workman, New York City
1963
Gelatin silver print
28 x 35.4 cm
Gift of Monique Meloche in memory of her husband, Richard A. Frith
2012.184
© Lee Friedlander, courtesy Fraenkel Gallery, San Francisco

Richard Mosse
Born in Dublin in 1980

Man Size
2011
Digital chromogenic print, 1/2
180.5 x 225.5 cm (by sight)
Purchase, the Honourable Charles Lapointe, P.C., Fund
2012.37

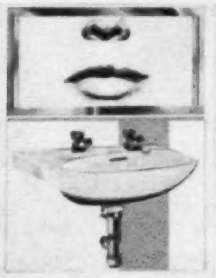
Anne Poirier
Born in Marseilles in 1942
and
Patrick Poirier
Born in Vannes in 1942

Cut Tempora'a Kanaka
1991
2 gelatin silver prints, watercolour on inch glichée, 2 sheets of mylar
64.4 x 30.8 cm (each)
Gift of Susan Wallenstein
2012.147.143

Eugène Isabey
Paris 1803 – Paris 1886

After the Duel
1875 (?)
Oil on wood
46.7 x 32.5 cm
Gift of Philippe and Michèle Stora
2012.212

Peter Klasen
Born in Lübeck, Germany, in 1935



Salt
1967
Acrylic on canvas
100 x 80.8 cm
Gift of Sara Tavares et al.
2012.171
© Peter Klasen / SODRAC (2013)

SCULPTURE

Robert Anning Bell
London 1863 – London 1933

Honeysuckle and The Mermaid
About 1904-1907 (1899, first version)
2 polychromed plaster reliefs
Approx. 39 x 31 x 3 cm (each)
Purchase, Horsley and Annie Townsend Bequest and gift of Daniel Mayer
2012.39-90
Honeysuckle see opposite

Aimé-Jules Dalou
Paris 1838 – Paris 1902

The Proclaimed Truth or The Orator, Mirabeau
First model, 1883; first edition, 1902 (cast after 1918)
Bronze
Cast Susse Frères, Paris
14.3 x 9.9 x 12.8 cm
Gift of Philippe and Michèle Stora
2012.211

Elisabeth Frink
Thurlow, England, 1930 – Blandford Forum, England, 1993

● *In memoriam I and In memoriam II*
1981
Bronze, 1/6
177 x 114 x 76 cm (approx.)
132 x 197 x 75 cm (approx.)
Gift in memory of Mary Seymour Boyd
2013.5.1-2
See page 36

Damien Hirst
Born in Bristol, England, in 1965

Horse Sweet Horse
1995
Screen print on porcelain, 149x149.0
Made by Sand Powell, New York, for Gagosian Gallery, New York
2.3 cm (h); 21 cm (diam.)
Gift of Susan Wallenstein
2012.156
© Damien Hirst / SODRAC (2013)

Auguste Renoir
Limoges 1841 – Cagnes-sur-Mer 1919
and
Richard Guino
Gerona, Spain, 1890 – Antony, France, 1973

Rire, Little Blacksmith (*Little Shepherd*)
Between 1914 and 1916 (cast after 1919)
Bronze, edition of 10
Cast C. Valsuani, Paris
31.1 x 23.5 x 19.7 cm
Gift of Philippe and Michèle Stora
2012.208
© Estate of Richard Guino / SODRAC (2013)

Robert Anning Bell (1863-1933)
Honeysuckle, about 1904-1907 (1899, first version), polychromed plaster relief, approx. 39 x 31 x 3 cm. Purchase, Horsley and Annie Townsend Bequest and gift of Daniel Mayer

R.A.M. Bell

QUEBEC AND CANADIAN ART

INSTALLATIONS

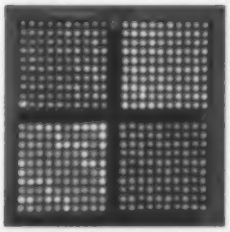
Denys Arcand
Born in Deschambault, Quebec, in 1941
and
Adad Hannah
Born in New York, in 1971

Salut
2013
4 video on flat monitors, 2 ink jet prints: *Salut I* and *Salut II*
Dimensions variable
Salut I: 153 x 264 cm
Salut II: 210 x 203.5 cm
Gift of Denys Arcand and Adad Hannah
2013.132.1-3
See page 57

Shuvi Katt
Born in Montreal in 1963

Kinder Kitchen
1996
5 chromogenic prints on plastic coated paper
Carved goddess, 3 videos, flat monitors and *Bandage Dancing*
34 x 98.4 cm (max. span)
Tap Removal: 20 min 51 s
Bandage Dancing: 5 min 49 s
Gift of Susan Watterson
2012.153.1-19

Jacques Hurtubise
Born in Montreal in 1939



Ms. AMELIA PEAT
1973
Sheet, incandescent light bulbs, sequence timer
1.5 x 61.4 x 39.2 cm (both of the two boxes)
Gift of Francoise Lemire and Erasmus Lodor
2012.157.1-4
© Jacques Hurtubise / SODRAC (2013)

WORKS ON PAPER

Andre Biéler
Louiseville 1896 – Kingston, Ontario, 1989

The Stone
1931
Charcoal, watercolour
35.5 x 43.4 cm
Gift of Peter Biéler
2013.61

Paul-Emile Borduas
Saint-Hilaire, Quebec, 1905 – Paris 1960

Portrait of Maurice Gagnon
1943
Charcoal
48.2 x 33.3 cm (approx.)
Gift of Pierre and François Vézina Gagnon
2012.125
© Estate of Paul-Emile Borduas / SODRAC (2013)

Albéric Bourgeois
Montreal 1884 – Montreal 1962

Untitled
About 1905–about 1910
Ink, graphite, gouache
Dimensions variable
Gift of Mrs. Saint-Germain
2013.139.44

Alex Colville
Toronto 1920 – Wolfville, Nova Scotia, 2013

Ball Away and Crossed
1985
Watercolour, gouache
21.3 x 53 cm (sheet)
20.3 x 50.3 cm (image)
Gift of Lucien Marchal Fine Arts, Jules-Hervé Duquesne
2012.15.8
See page 59

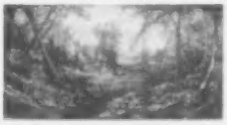
Charles Daudelin
Granby, Quebec, 1920 – Montreal 2001

Untitled
1950–51
Pen and ink, ink wash
30.4 x 22.7 cm
Gift of Louise Brisebois-Daudelin
2012.402

Untitled
1947
Pen and ink
27.8 x 21.5 cm
Gift of Louise Brisebois-Daudelin
2012.403

Untitled
1946
Watercolour, pen and ink, ink wash
30.4 x 22.8 cm
Gift of Louise Brisebois-Daudelin
2012.404

Allan Edson
Stanbridge, Quebec, 1946 – Glen Sutton, Quebec, 1983



Aerial Landscape with Two Black Rhombi
About 1970
Watercolour with gouache and conté crayon
Highlights on paper reworked on recto and verso
32.5 x 41 cm
Gift of Dr. Susan B. Murphy
2012.42

Mark Igloliorte
Born in Happy Valley-Goose Bay, Newfoundland and Labrador, in 1971

Untitled No. 6
From the series "Observational Display"
2011
Oil on paper
27.7 x 21.7 cm (each element)
Gift of Susan Watterson
2012.159

Shuvinai Ashoona
Born in Cape Dorset, Nunavut, in 1954

Jump
From the series "Elevator"
1993
Wax, pigment, chamois
26 x 18.5 cm
Gift of Susan Watterson
2012.150

Untitled
From the series "A Spoon for Bird's Egg"
1999
Pigment, wax, roll stock (?), graphite on paper
13.3 x 26.7 cm (by sight)
Gift of Susan Watterson
2012.151

Madeleine LaRoche
Victoriaville, Quebec, 1912 – Quebec City 1958

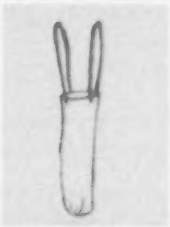
Study for Life
Between 1932 and 1937
Gouache
53.5 x 50.2 cm
Purchase, Arthur Lismer Fund
2012.65

Ozias Leduc
Saint-Hilaire, Quebec, 1864 – Saint-Hyacinthe, Quebec, 1955

Open Book
Epigraph for "Mgr Bourget, allons sur la Grande..." on *Livre ouvert* (Lawrence Stuart, Left to Go Still the Rose from This Thorn) by Guy de Maupassant (1884–1890)
1932
Pen and ink over traces of graphite
26.3 x 35.3 cm
Gift of Yves and François Vézina Gagnon
2012.126

Naomi London
Born in Montreal in 1981

Study for wood compartment in Black Ad Secret and Gold
1999
Charcoal, graphite
141.5 x 46 cm (by sight)
Gift of Susan Watterson
2012.157



Study for Body Suit
1999
Charcoal, stamp, gouache
103.8 x 91 cm (by sight)
Gift of Sandra and Marvin Rotenberg
2012.155
© Naomi London / SODRAC (2013)

Reka McEwen
Born in Toronto in 1945

Statues
From the series "Eu Ipsa"
1992
Relief printing and photogravure (?), silk
44.5 x 29.3 cm
Gift of Susan Watterson
2012.166

Norman McLaren
Stirling, Scotland, 1914 – Montreal 1987

Mosaïque VI
1971
Silkscreen, 15/100
(52 x 52 cm (sheet)
52 x 50.1 cm (image)
Gift of Jacques Viau Fine Art Inc., Montreal
2012.208

Alfred Pellan
Quebec City 1906 – Laval, Quebec, 1988

Bridgetown River
1952
Ink and oil (?) over traces of graphite on paper mounted on cardboard
28.1 x 19.4 cm
Gift of Dr. Susan B. Murphy
2012.161
© Estate of Alfred Pellan / SODRAC (2013)

Herbert Raine
Sheffield, England, 1875 – Montreal 1951

The Peasant Woman, Jacques Cartier
About 1905
Engraving
15.1 x 10.4 cm (plate)
9.3 x 12.9 cm (plate to E)
Gift of Dr. Susan B. Murphy
2012.44

Jean-Paul Riopelle
Montreal 1923 – L'Isle-aux-Grues, Quebec, 2002

Composition
1945
Pen and ink, ink wash
12.7 x 17.4 cm
Gift of Peter M. Lindt, MD
2012.26

Untitled Design for a Scarf Created for Artist and Acquaintances Mingled
1974
Collage of lithographs
88 x 84.1 cm
Gift of Peter M. Lindt, MD
2012.58
© Estate of Jean-Paul Riopelle / SODRAC (2013)

Acceptance Certificate for the "Grand Prix des Arts de la Ville de Paris"
1961/1986
Felt pen and wax crayon (?) on photolithograph
25.6 x 15.8 cm
Gift of Peter M. Lindt, MD
2012.25

Arnold Shives
Born in Vienna, Austria, in 1943

Homage to Riopelle XVI
2010
Engraving, chine collé, aquatint, viscose carborundum
52.5 x 32.7 cm (sheet)
45 x 46 cm (image)
Gift of Joyce K. Grande
2013.2

Homage to Jean-Paul Riopelle
Text by Arlen K. Grande (Lorenzo) 1940
2010
Etching, embossing, plate toning, SF12
Intaglio, engraving, plate toning, SF12
46 cm (diam., each sheet)
46.7 cm (diam., each plate) (4)
Gift of Joyce K. Grande
2013.3.1-2

Jacques de Tonnancour
Montreal 1917 – Montreal 2005

Portrait of a Woman
1944
Ink
19 x 12.4 cm
Purchase, Gift of the Estate of the Artist
2012.56
© Estate of Jacques de Tonnancour / SODRAC (2013)

PAINTING

Pierre Blanchette
Born in Trois-Rivières, Quebec, in 1953

Painting No. 677
2002
Acrylic on canvas
200.5 x 200 cm
Gift of Pierre Blanchette in memory of Olivier Lambert
2012.82

William Brymner
Greenock, Scotland, 1855 – Middlesex, England, 1925

● *Girl with a Dog, Lower Saint Lawrence*
1905
Oil on canvas
48.5 x 60.5 cm
Gift of Sarah Humphrey and Gerald van Gurp in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.84

Chris Cran
Born in Cowan Falls, British Columbia, in 1943

Self-portrait – Temptation of a Saint
1985
Oil on canvas
153.5 x 168 cm
Gift of the Estate family collection
2012.140

Maurice Cullen
Saint John's, Newfoundland, 1866 – Cowansville, Quebec, 1934

● *Idyll*
1893
Oil on canvas
61.6 x 91.8 cm
Gift of Suzanne Bernard Hunter and Hans G. Hunter in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.139

◀
150TH-ANNIVERSARY GIFT
William Brymner (1855-1925), *Girl with a Dog, Lower Saint Lawrence* (detail)
1905, oil on canvas, 48.5 x 60.5 cm. Gift of Sarah Humphrey and Gerald van Gurp in honour of the Montreal Museum of Fine Arts' 150th anniversary

QUEBEC AND CANADIAN ART (CONT'D)

David Elliott
Born in Niagara-on-the-Lake, Ontario, in 1953

Fat Chance
2004
Oil on canvas
214 x 432 cm
Gift of the artist
2013.31
See page 44

André Ethier
Born in Toronto in 1972

Untitled
2006
3 oil on Mylar® paintings
Approx. 50.8 x 76.5 cm (each)
Anonymous gift
2012.465, 467

Untitled
2007
Oil on Masonite
50.2 x 40.3 cm
Anonymous gift
2013.476

Adrien Hébert
Paris 1890 – Montreal 1967

Dorchester Street, Montreal
About 1940
Oil on canvas
58.8 x 50.4 cm
Gift of Drs. Harry Benoît, Yvonne and Jacques Genest in memory of Evelyn Tremblay
2012.45

Tom Hodgson
Toronto 1924 – Toronto 2005

Arm Lesion
1958
Oil on canvas
121.5 x 167 cm
Gift of François Beaucage
2012.88

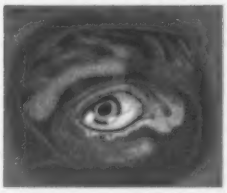
Edwin Holgate
Adamsdale, Ontario, 1892 – Montreal 1977

Edwin A. Sherrard Playing the Violin
1934
Oil on canvas
77.1 x 76.5 cm
Gift of Elizabeth and Edwin Sherrard in memory of David R. Morrice
2012.43

Jean-Paul Jérôme
Montreal 1918 – Montreal 2004

Triptych
1961
Oil on canvas
53 x 21 cm
Anonymous gift
2012.25

Madeleine Laliberté
Victoriaville, Quebec, 1931 – Quebec City 1998



Eye
Between 1972 and 1980
Oil on canvas
52.4 x 70.2 cm
Gift of Marie Lapointe
2012.23

Rita Letendre
Born in Châteauguay, Quebec, in 1929

Untitled
1956
Oil on canvas
65.2 x 80 cm
Gift of Rita Letendre
2012.321

John Lyman
Richford, Maine, 1886 – Kingsley, Barbados 1967

2 Portraits
About 1935
Oil on canvas
32 x 14.5 cm
13.2 x 16.2 cm
Purchase, gift of the Fournelle family
2012.374.8

Medrie MacPhee
Born in Chesterton in 1953

Station for Sickle
1981
Oil on canvas
167.6 x 228.6 cm
Gift of the Lazare Lurie collection
2012.141

Harry Mayerovitch
Montreal 1910 – Montreal 2004

Moscow Cafe
1939
Oil on plywood
37 x 28.5 cm
Gift of the family of Harry Mayerovitch
2012.29

Recorder's Court
1941
Gouache and/or tempera and gum arabic on cardboard
38.6 x 23 cm
Gift of the family of Harry Mayerovitch
2012.35

Goodridge Roberts
Barbados 1904 – Montreal 1974

Interior
1939
Oil on cardboard mounted on panel
67.5 x 51.3 cm
Anonymous gift
2012.355

Jacques de Tonnancour
Montreal 1917 – Montreal 2007

Untitled (Landscape)
1947
Oil on Masonite
69.5 x 35.5 cm
Gift of C. Sean B. Murphy
2012.83
© Succession Jacques de Tonnancour / SODRAC (2013)

PHOTOGRAPHY

Iain Baxter
Born in Middlesbrough, England, in 1936

Aerial Eighth
1968
1 Duratrans print
50.8 x 61 cm
Gift of Susan Wolfenden
2012.389

Claire Beaugrand-Champagne
Born in Rivière-du-Loup, Quebec, in 1978

26 Photographs
From the series "To Amy"
1998, print 2012
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.533.1–26

24 Photographs
From the series "Little Prospect"
2011–4, 2015, print 2015
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.533.1–24

22 Photographs
From the series "La Baie"
2013–4, 2014, print 2015
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.533.1–22

30 Photographs
From the series "Dimanche À Il avait Fait Beau Photographie"
1973, print 2012
Gelatin silver prints
27.7 x 35.4 cm or 35.4 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.533.1–30

18 Photographs
From the series "…bien sûr, Fuyez"
1980–1991, print 2012
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.533.1–18

36 Photographs
From the series "Old People"
1973–1978, print 2012
Gelatin silver prints
Various dimensions
Gift of Claire Beaugrand-Champagne
2012.533.1–36

Serge Clément
Born in Valleyfield, Quebec, in 1936

35 Photographs
From the series "Affichage et autoroute"
1972–1977, print 1978, 1980
Gelatin silver prints
27.4 x 35.2 cm or 35.2 x 27.4 cm (each)
Gift of Serge Clément
2012.234.1–35
© Serge Clément / SODRAC (2013)

Boris Collyer
Born in London in 1949

Storm Sewer
1993
Chromogenic print, 1/5
50.3 x 60.3 cm
Gift of Susan Wolfenden
2012.358

Éliane Excoffier
Born in Saint-Jérôme, Quebec, in 1967

Curve
2012
Gelatin silver prints in positive, on cardboard and pine, 1/1
102.6 x 122.8 cm
Gift of the Excoffier family
2012.136

Pascal Grandmaison
Born in Montreal in 1975

Visiting Photography: News from Dacha
2003
Ink-jet print on polypropylene, 2/3
176.5 x 152.5 cm (approx.)
Gift of Diana Nemiroff
2012.459
See opposite

Spring Hurlbut
Born in Toronto in 1952

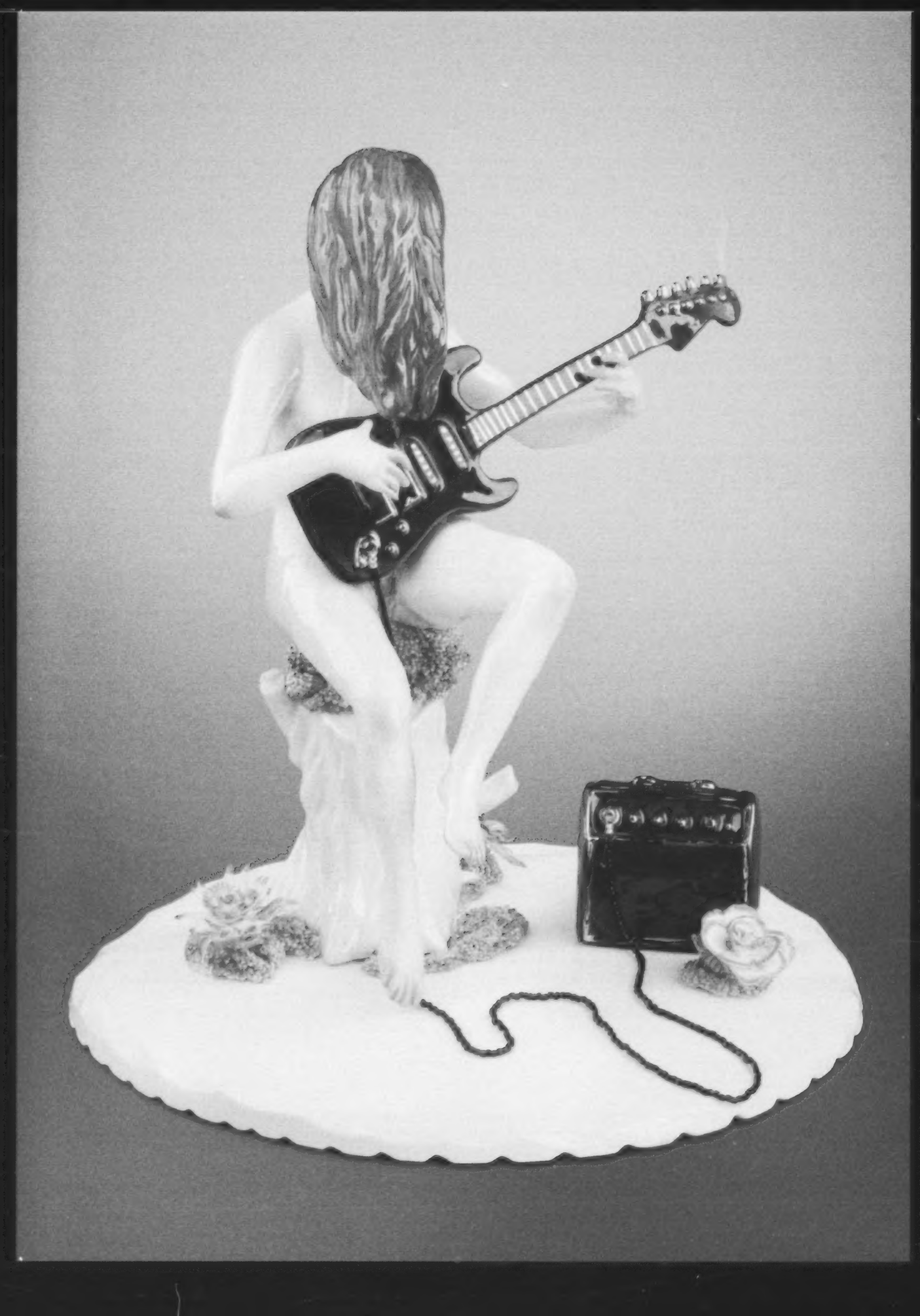
Scarlett #1 and *Scarlett #2*
From the series "Dwell"
2005
2 ink-jet prints, 1/7
56.2 x 138 cm (by-sight)
55.3 x 123 cm (by-sight)
Gift of Diana Nemiroff
2012.420–421

Arnaud Maggs
Montreal 1926 – Toronto 2012

13 Rue St. Pierre, 1st Floor, Montreal, Quebec, Canada
1981
Gelatin silver print
180.2 x 142.6 cm (by-sight)
Gift of Susan Wolfenden
2012.380

Brian Merrett
Born in Saint John, New Brunswick, in 1945

24 Photographs
From the series "Urban Landscapes and Architectural Environments"
1977–1978
Gelatin silver prints
50.3 x 60.6 cm (each)
Gift of Brian Merrett
2012.358.1–24



QUEBEC AND CANADIAN ART (CONT'D)

Richard-Max Tremblay
Born in Drummondville, Quebec, in 1952

Grafik Molinas 1997, print 3/99
Jean-Pierre Gauthier 2007
Bild 2008
Emmanuel Galerie 2009
Robert Racine, "930," print 2011
Antonio Allocchio, 2006, print 2008
Éliane Excoffier 2008
Pascal Grandmaison 2008
Alfred Pellan, 1930, print 2011
David Altmejd, 2006, print 2009
50 triptyque print
Various conditions
Purchase, the Canada Council for the Arts' Acquisition Assistance Program, Pierre and Sara Dumont Fund, Evangeline Lavoie Finn, Judy King, Barrad Lawson, Marjorie Cowtan B., Kenny W. Thorpe, Mona Prentice, Richard Lawson and Marjorie Cowtan Bequests, and Sue Taussig Fund
2012.126-135

Chih Chien Wang
Born in Taitung, Taiwan, in 1970

Human Animal
2012, print 4/C 3
inkjet print, 1/7
3' 1.6 x 135.8 cm
Gift of Barbara Sal and Chih Chien Wang
2013.16

SCULPTURE

Shary Boyle
Born in Scarborough, Ontario, in 1972

The Late Player
2013
Glazed porcelain, luster, glass beads, 1/2
24.5 cm (h.); 23 cm (diam.)
Purchase, Deirdre M. Stevenson Fund and the Canada Council for the Arts' Acquisition Assistance Program
2012.10
See opposite

Jacobo Fortier
Born in Saint-Louis-de-Gonzague, Quebec, in 1961

Untitled
1966
Welded iron
62.7 x 51.3 x 41.8 cm
Gift of Jacques Fortier
2013.1

Gerhard Kling (1968–1994)
Serge Arnal
Parma, Italy, 1944 – Toronto, 1994
Felix Partz
Winnipeg, 1945 – Toronto, 1994
AA Bronson
Born in Vancouver, in 1946

Self Portrait: The Dinner Plate
1988
Porcelain
Produced by Spiral Editorial Art Center, Tokyo, for Gorgenton Gallery, New York
3.5 x 33 x 22.5 cm
Gift of Susan Watterson
2012.145

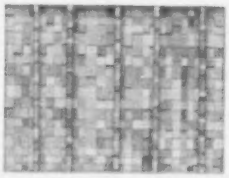
Alfred Laliberté
Sainte-Élisabeth-de-Warwick, Quebec, 1878 – Montreal 1953

Buste d'Napoléon Charles Conroy
1896
Carved wood
38.6 x 18.6 x 16.8 cm
Gift of Mr. Jean-Pierre Valentin
2012.142

The Embrace of Art
Before 1940
Patinated plaster
43 x 24.2 x 15.5 cm
Gift of Mr. Jean-Pierre Valentin
2012.143

Hot Coffee
Before 1919
Terracotta
23 x 21.6 x 15.1 cm
Gift of Mr. Jean-Pierre Valentin
2012.144

Mario Merola
Born in Montreal in 1931

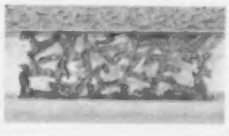


Petite architecture
1958
Gouache on wood
59.7 x 66.7 x 5.3 cm
Gift of Nicole and Mario Merola
2012.28

Roland Poulin
Born in Saint-Thomas, Ontario, in 1940

● *Il sonore 2*
2007–2008
Polychromed wood
138.3 x 487 x 92 cm
Gift of Roland Poulin in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.116
See page 62

Armand Vaillancourt
Born in Rock Lake, Quebec, in 1929



Outflier
About 1960
Cast iron
187 x 505 x 25 cm
Gift in memory of Claire Gelber by her husband
2012.1.18
© Armand Vaillancourt / SODRAC (2013)

Laurie Walker
Montreal 1962 – Montreal 2011

Sculpture, the Long Bottle
2003
Fiberglass, sheep's urine, pearl mica, chine gold leaf, "Chopin" scotch bottle with coloured logo printed on paper
105 cm (diam.)
Gift of Emily and Laurie Walker
2012.14

MIXED MEDIA

ATSA (Action Terroriste Socialement Acceptable)
Collective founded in Montreal in 1977

Annie Roy
Born in Quebec City in 1968

Pierre Albert
Born in Quebec City in 1964

Converted Attack
From "Attacks" (1 Attack No. 6)"
2005
Ink, etching, glass, silicone
78 x 110 cm
Gift of the artists
2012.102

Sheleagh Keeley
Born in Oakville, Ontario, in 1954

Untitled
From the series "Notes on Healing"
1991
Collage and pigmented beeswax on plywood, steel shelf
27.3 x 25.2 cm
Shelf: 2.2 x 35.6 x 15.3 cm
Gift of Susan Watterson
2012.149.1-2

Irene F. Whittome
Born in Montreal in 1942

The Last Cigarette
1973
Graphite, coloured pencil, ink, gauze collage, string and wool, metal attachments, embossing
58.4 x 85.2 cm (approx.)
Gift of Susan Watterson
2012.155

VIDEO

John Oswald
Born in Oshawa, Ontario, in 1953

After Rembrandt
2006
Colour video, DVI
Duration: 2 min 27 s
Purchase, Anonymous Fund
2012.36.1-4

INUIT ART WORKS ON PAPER

Davidialuk Alasua Amittu
Nunaqinaaq camp, near Puvirnituq, Nunavik, 1916 – Puvirnituq 1976

● *Legend*
1960
Stencil, 23/50
14 x 18.5 cm
Gift of Joe Rotchander
2012.25

Luke Anguhadluq
Clyde River, Nunavut, 1895 – Baker Lake, Nunavut, 1982

● *Untitled*
1970s
Coloured pencil
21.6 x 28 cm
Gift of Leo Rotchander
2012.33

Kiawak Ashoona
Born in Cape Dorset, Nunavut, 1969

Caribou and Wolf
1975
Stencil, 1/50
50.8 x 42.7 cm
Gift of Clarence Fortin and Monique Jacques
2012.127

Kiakshuk
South shore of Bluff Island, Nunavut, 1890 – Cape Dorset, Nunavut, 1961

● *Untitled*
1960
Etching, 34/50
35.5 x 45 cm (sheet)
25.8 x 30.8 cm (plate mark)
Gift of Leo Rotchander
2012.32

Annie Mikpigas
Akuq, near Puvirnituq, Nunavik, 1900 – Puvirnituq 1984

● *Animal Land*
1965
Stencil
50 x 54.2 cm
Gift of Leo Rotchander
2012.35

Peter Morgan
Born in Cape Dorset, in 1951

The Sculptor
1975
Stencil, 36/50
52.8 x 74.8 cm
Gift of Clarence Fortin and Monique Jacques
2012.128

Parr
Cape Dorset (Kinngait) 1961 – Cape Dorset 1966

● *Seated People and Animals*
About 1962–1965
Graphite
35 x 41 cm
Gift of Leo Rotchander
2012.31
© Reproduced with the permission of Canada Post Corp.

● *Hunter and Dog, Mating Bears, and Other Animals*
About 1960–1965
Graphite, coloured pencil
50.7 x 35.5 cm
Gift of Leo Rotchander
2012.34

Kasaapinak Pootoogook
Ikpiarjuk camp, Baffin Island, Nunavut, 1935 – Ottawa, 2006

Lovers and Ravens
1975
Lithograph, 27/50
21.3 x 31 cm (sheet)
12.2 x 24.8 cm (image)
Gift of Claire Marie Stadnyk, Sherrie Bruneau and Jason Bruneau
2012.139

Joe Talirunnilik (Talirunili)
Kinngaluk Point, Nunavik, 1930 – Puvirnituq, Nunavik, 1971

16 Puppets on a Sled, Attacked by a Bear
About 1970
Ballpoint, crayon, coloured pencil, ballpoint pen
35.7 x 28.1 cm (each page)
Gift of Professor Sandra Freedman Weldon
2012.80.1-17.2

Isah Ajagutainaq Takkala
Nunavik 1905 – Puvirnituq, Nunavik, 1977

● *Healing*
1963
Stencil
46.5 x 118.8 cm
Gift of Joe Rotchander
2012.23

INUIT ART SCULPTURE

Anonymous
Baffin Island or Nunavik, Nunavut

Untitled (Two Seals)
1970s(?)
Whale bone, steatite
25 x 31.7 x 19.1 cm
Gift of Jeanne M. and Ruby Cortese
2012.418.1-2

Anonymous
Possibly Inukjuak or Puvirnituq, Nunavik

● *Untitled (Inuk Child, Seated)*
About 1950–1955
Steatite
10.2 x 5.8 x 10.1 cm
Gift of Joe Rotchander
2012.16

George Arlook
Born in Winnipeg, in 1948
Active in Arviat, Nunavut

● *Untitled (Figure on a Women's Back)*
Late 1960s
Steatite
11.8 x 21.2 x 11.4 cm
Gift of Jean Chapman and his son Alexandre in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.80

Attributed to
Jacob Idlout
Tikiraarjuq, south of Arviat, Nunavut, 1947 – Arviat 2010

Untitled
About 1970s
Caribou antler
21.3 x 26 x 12.2 cm
Gift of John Weinfeld in Inuk Tees
2012.53

Josephee Kakee
Northwest Territories 1911 – Iqaluit, Nunavut, 1977

Untitled (Hunter with Seal, Attacked by a Bear)
Early 1970s
Whale bone
35.2 x 44.5 x 22.5 cm
Gift of Paul and Leslie Ben Amar
2012.167.1-2

◀ Shary Boyle (born in 1972), *The Late Player*, 2010, glazed porcelain, lustre, glass beads, 1/2, 24.5 cm (h.); 23 cm (diam.). Purchase, Deirdre M. Stevenson Fund and the Canada Council for the Arts' Acquisition Assistance Program

DECORATIVE ART AND DESIGN

Loresa Barrasheta
Born in New York, in 1970

Apple Pie Dip Dish
From the series "Lush"
and
March Dish
March Cheese Dish
Square Meal Dish
Bigger Food Plate
From the series "Fresh"
"Gourmet" collection
2003
Porcelain
Various dimensions
Gift of Loresa Barrasheta-Caro and family
2012.75.17

Andrea Bellosi
● *Ascen-dot* Table Lamp
1983
Marble, painted metal, glass
Produced by Studio Alchimia, Milan
30 x 25 x 22 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.40

Pieke Bergmans
Born in Sprang-Capelle, Netherlands, in 1978

Light Blob
2012
Blown crystal, found objects
120 x 111 x 63.5 cm (approx.)
Purchase, gift in memory of Dr. Alicja Lipecka Czernick and her husband, Dr. Stanislas Czernick, and Fiona Molins, George MacLaren, Guy Joussemet and the Montreal Museum of Fine Arts' Employee Funds
2012.165.1-3
See opposite

Jean Cartier
Son of Henri-Michelle Cartier, 1924 – Montreal 1996

Bowl
About 1957
Glazed earthenware
14.5 cm (h.) x 43 cm (diam.)
Gift in memory of Pearl E. Lambert
2012.173

Platter
1967
Glazed earthenware
6.5 x 30 x 22.3 cm
Gift in memory of Pearl E. Lambert
2012.174

Giorgio Ceretti
Born in Cerro Torrese, Italy, in 1934
and
Pietro Derossi
Born in Turin in 1933
and
Riccardo Rosso

● *Fimetal* Armchair
From the series "I Multipli"
1968
Polyurethane, foil on paint
Produced by Gufram, Barolo, Italy
85.5 x 87.5 x 90.5 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.428

Gianni Colombo
Milan 1937 – Milan 1993

● *GAX* Table Lamp
About 1970
ABS, methacrylic
Produced by Arredoluce, Monza, Italy
113 cm (h.) x 15.2 cm (diam.)
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.432

Wacław Czerwiński
Poland 1900 – Canada (Ontario) 1989
and
Hilary Stykolt
Poland 1894 – Canada (Ontario) 1974

Lounge Chair
1936
Moulded plywood, birch laminated wood
Produced by the Canadian Wooden Aircraft Company, Stratford, Ontario
79.8 x 68 x 73.5 cm
Gift of Anne and George MacLaren
2012.110

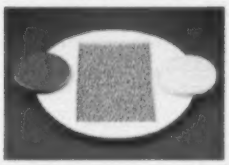
Riccardo Dalisi
Born in Potenza, Italy, in 1931

● *3 Candelieri Pro Negozio*
About 1985
Painted steel
Various dimensions
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.47.1-3

Michel Dallaire
Born in Paris in 1942
and
Michel Dallaire Design Industriel, Montreal
In collaboration with Cycles Devinci, Chico Jeans, and ED Technologies, Montreal

Bad Bicycle and Trace
2008
Bicycle and clock: aluminum alloys, ferrous and thermoplastic metals
Technological basis: formed corrosion-resistant steel
Produced by Devinci, Chico Jeans, Quebec
109 x 122 x 67 cm
Gift of PBSC Urban Solutions
2012.30

Michele De Lucchi
Born in Ferrara, in 1951



● *Zenith* Tray
1985
Porcelain
Made by Alessi Stampaggio, Sacco Fiumetto, Italy, for Memphis, Milan
4.1 x 26.1 x 28.5 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.433

Ebena Lasalle
Montreal

Ekpo '67 Chair
About 1967
Painted wood, steel, resin, upholstery
89 x 81 x 65 cm
Gift of Stéphane Gauthier
2012.47

Al Faus
Ontario 1931 – Toronto 1978

Armchair
About 1964
Oak, plywood, upholstery
71.2 x 77.5 x 55.8 cm
Gift of 22 Prelim na Riatte in memory of Ernst Toch, D.F.A. (h.c.)
2012.71

Léopold L. Foulem
Born in Bathurst, New Brunswick, in 1946

Pour de coupons montées au laser blanc et bleu et lisses et leurs commerces
2005
Ceramic, found objects
Approx. 25.1 x 29.4 x 22 cm (each mug, tower)
Gift of Léopold L. Foulem
2013.35.1-2

Jean-Baptiste Gamichon
Dijon (?) – Paris 1832

Miniature Chest of Drawers
Late 19th c.
Walnut, rosewood, ash, earth and stained wood veneers on oak carcass; gilt bronze
21 x 46 x 23.5 cm
Gift of Philippe and Michèle Sicotte
2012.209

J. & J. Kohn
Vienna 1867-1914

2 Chairs
Late 19th-early 20th c.
Bent beechwood, ash-stained wood
Approx. 85 x 41 x 50 cm (each)
Gift of 22 Prelim na Riatte in memory of Ernst Toch, D.F.A. (h.c.)
2012.68-70

René Lalique
Ag. France, 1860 – Paris 1945

Oiseaux Vase
1925
Mould-blown glass, painted enamel decoration
Produced by René Lalique et Cie, Wingen-sur-Moder, France
28.5 cm (h.), 20.5 cm (approx. diam.)
Gift of Philippe and Michèle Sicotte
2012.267

Michèle Lapointe
Born in Montreal in 1946

And If We Heard Her Tale of "The Many Forms Creature"
2009
Pontil-shaped glass, Russian birch plywood, linen and cotton paper with digital print inclusions
11 pieces: approx. 23 x 43 x 33 cm (each)
Diameter of entire installation: 260 cm (approx.)
Gift of the artist
2012.179.1-11

Angelo Lelii

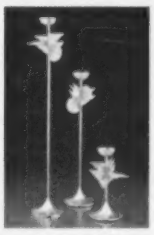
● *Contorno* Table Lamp
About 1962-1963
Chromed steel, enamelled metal, magnet
Produced by Arredoluce, Monza, Italy
25 x 7.9 x 8.5 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.434

Alessandro Mendini
Born in Milan in 1931
In collaboration with Alchimia

● *Specchi* Mirror
1984
Lacquered wood, mirror
Produced by Zabro, a division of Zanotta, Veneto, Italy, for Nuova Alchimia, Milan
99 x 103 x 4.5 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.435

● *Labo* Lamp for the Ambrogio Beretta residence, Milan
1983
Plastic, steel
46.2 x 12.6 x 11 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.436

Alessandro Mendini
Born in Milan in 1931
and
Bruno Gregori
born in Italy in 1954



● *Candeliere* Candlestick
1985
Silver
Made by Zabro Mobili, Fiore, Italy, for Nuova Alchimia, Milan
Various dimensions
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.437.1-3

Jonathan Muecke
Born in Cody, Wyoming, in 1983

Bench
2010
Woven and felted carbon fibre, epoxy resin
75.5 x 81.5 x 45 cm
Purchase, Brian Stonehocker Fund
2012.3.A-C

Neolt
Founded in Porte San Giorgio, Italy, in 1941

● *Desk Utility* Desk Caddy
1967
ABS
8.4 cm (h.), 21.5 cm (diam.)
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.436

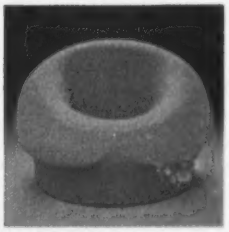
N.E. Thing Co.
Vancouver, 1966-1978

Plate, Cup and Saucer
Made for the restaurant/art gallery "Eat Scream"
1977
Porcelain
Plate: 1.5 x 31.8 x 23 cm
Cup: 7.3 x 11.3 x 8.3 cm
Saucer: 2.3 cm (h.), 14.5 cm (diam.)
Gift of Susan Watterson
2012.192.1-3

Eleonore Peduzzi-Riva
Born in Basel, in 1939

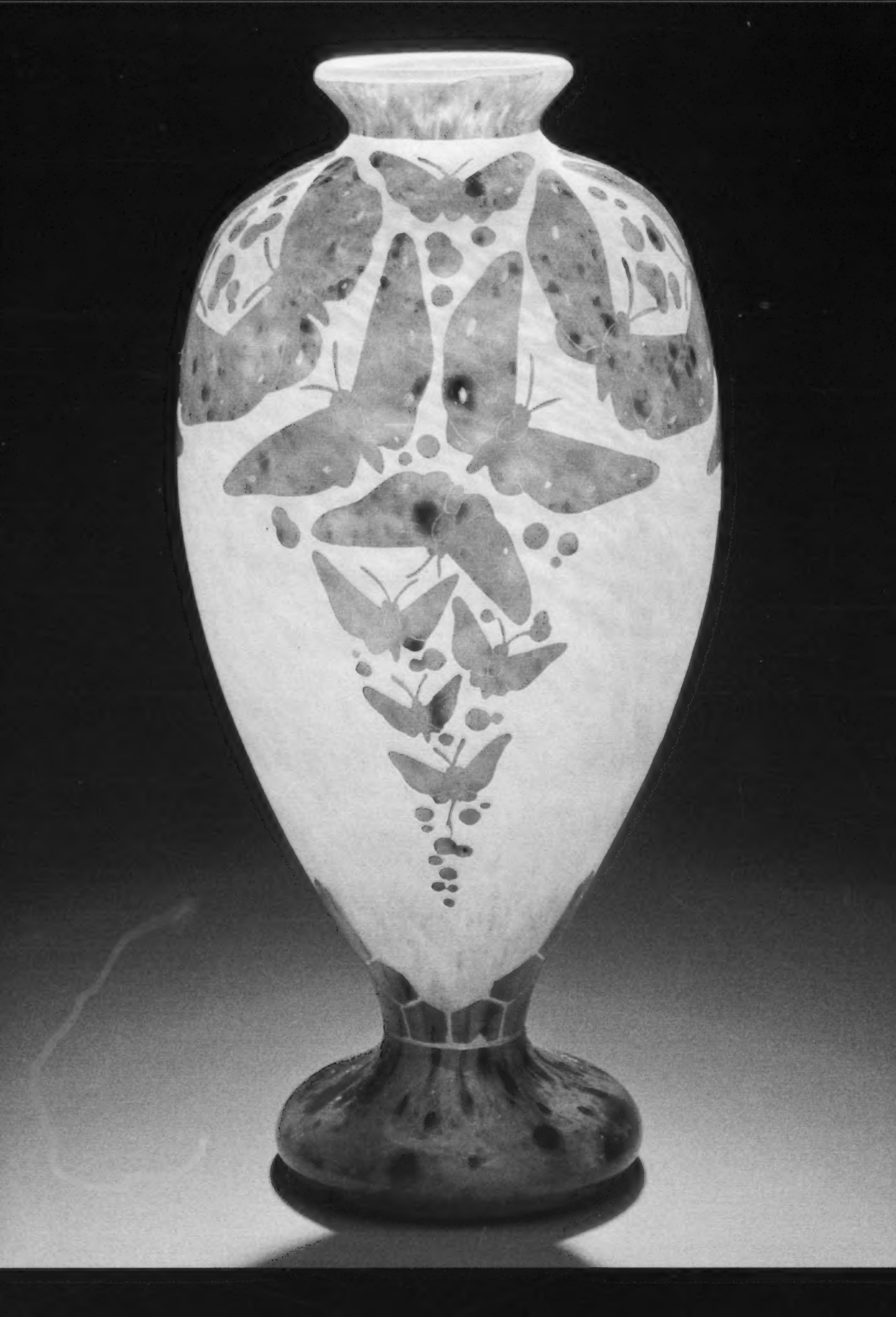
● *Spirale* Ashtray
1969
Melamine
Produced by Arredoluce, Milan
8 x 21.7 x 21.7 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.438.1-2

Gaetano Pesce
Born in La Spezia, Italy, in 1939



● *Up 3 Armchair* and *Up 4 Sofa*
1969
Polyurethane foam, nylon jersey
Produced by C&B Italia, Novedrate, Italy
Armchair: 70 cm (h.) x 93 cm (diam.)
Sofa: 65 cm x 72 x 133 cm
Gift of Joseph Menocky in memory of his wife, Dorne, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.429.1-2

Pieke Bergmans (born in 1978), *Light Blob*, 2012, blown crystal, found objects, 120 x 111 x 63.5 cm (approx.)
Purchase, gift in memory of Dr. Alicja Lipecka Czernick and her husband, Dr. Stanislas Czernick, and Fiona Molins, George MacLaren, Guy Joussemet and the Montreal Museum of Fine Arts' Employee Funds



DECORATIVE ART AND DESIGN (CONT'D)

Franco Raggi
Born in Milan in 1945

● *Cheshire Table Lamp (model 2724)*
1982
Glass, painted steel
Produced by Fontana Arte, Milan
46.5 cm (h.); 29 cm (dia.)
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.465

Denis Santachiara
Born in Correggio, Italy, in 1951

● *Mellamo ReLoop Table Lamp*
1989
Aluminum, enamelled steel
Produced by Yamagiwa, Japan or Domodossola, Italy
19.8 x 21.5 x 16.6 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.459

Peter Shire
Born in Los Angeles in 1947

● *Cigarla Table Lamp*
From the series "Luxo Light"
1988
Steel, aluminum, metal, paint
Produced by Memphis, Milan
37.6 x 30.4 x 20.5 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.460

Ettore Sottsass
Innsbruck, Austria, 1917 – Milan 2007

● *Yenisseia Table Lamp*
1972
Painted steel, rubber
Produced by Stilnovo, Milan
32.5 x 15.8 x 35.5 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.461

● *Ultrafil*
1986
Gouache over veneer of grapevine
45.5 x 53.4 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.462

● *Cupidarne Table Lamp*
From the series "Bau-haus"
1973
Brass, wood, plastic laminate, no. 52
Produced by Studio Alchimia, Milan
47.6 x 30 x 13 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.463.1-3

● *Shiva Desk Lamp*
1972
ABS
Produced by Stilnovo, Milan
1.2 x 32.2 x 4 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.464

Tore Svensson
Born in Mora, Sweden, in 1948

Bowl
1997
Fabricated steel
10.1 cm (h.); 21.3 cm (d.am.)
Liliane and David M. Stewart Collection, gift of Helen Drutt and Peter B. Soros
2012.58

Bowl
1997
Fabricated steel, gold plate
15.2 cm (h.); 21.2 cm (d.am.)
Liliane and David M. Stewart Collection, gift of Helen Drutt and Peter B. Soros
2012.57

Matteo Thun
Born in Bolzano, Italy, in 1952

● *Malibu Table Lamp*
From the series "Hollywood"
1980
Anodized aluminum
Produced by Toscani, Como, Italy
25.5 cm (h.); 15.1 cm (d.am.)
Gift of Joseph Menocky in memory of his wife Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.446.1-2

● *Pellicano Centrotavola* (Centrepiece Vase)
From the series "Vasi Rari"
1988 (reissue of 1990)
Porcelain, 6/20
Produced by Nicola Sam Ceramiche, Sesto Fiorentino, Italy
26.8 x 53 x 7.7 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.447

● *Chez Ma Mie*
1982
Porcelain
Made by Porcellane d'Arte Sur Marco, Nove, Italy, for Memphis, Milan
29 x 22 x 11.5 cm
Gift of Joseph Menocky in memory of his wife Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.448.1-2

● *Tea Vase*
1981
Porcelain
Produced by Memphis, Milan
24 cm (h.); 23 cm (diam.)
Gift of Joseph Menocky in memory of his wife Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.449

● *Cows Creamers*
1947
Porcelain, 1/20
Made by Alcedo Sun Ceramiche, Sesto Fiorentino, Italy, for Memphis, Milan
20.9 x 14.2 x 9.7 cm
Gift of Joseph Menocky in memory of his wife Dione, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.450.1-2

● *Tea Vase*
1981
Porcelain
Made by Fiana, Montelupo Fiorentino, Italy, for Memphis, Milan
32 cm (h.); 14 cm (dia.)
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and She by, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.454

Verreries Schneider
Epinay-sur-Seine, 1918 about 1935

From the Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary

● 10 vases, 5 Exotic Bowls, 2 Candlesticks, 2 Perfume Bottles, 1 Compote, 1 Goblet and 1 Miniature Fruits
Between 1918 and 1928
Blown glass; powdered glass inclusions
Vases: Nine vases:
2012.95.43, 103-104, 106-110, 113-118, 122, 124, 456-463

● *Chinese Footed Bowl*
1930-1935
Blown glass; powdered glass inclusions; applied and wheel-ground decoration
21.9 cm (h.); 26.2 cm (d.am.)
2012.98

● *Coquetier Vase*
1924-1925
Blown glass; powdered glass inclusions; applied and wheel-engraved decoration
37.9 cm (h.); 11 cm (d.am.)
2012.99

● *Cornet Bowl*
1929-1930
Blown and chiseled glass; powdered glass inclusions
32.4 cm (h.); 24.9 cm (d.am.)
2012.96

● *Pomiers Vase*
1922-1925
Blown glass; powdered glass inclusions; applied and wheel-engraved decoration
16 cm (h.); 14 cm (dia.)
2012.97

● *Rhodes Vase*
1930-1935
Blown glass; powdered glass inclusions
47.3 cm (h.); 12 cm (diam.)
2012.98

● *Vase*
1929-1930
Blown glass; powdered glass inclusions; sand-blasted, acid-etched decoration
25.8 cm (h.); 11.9 cm (d.am.)
2012.95

● *Fervet Vase*
1929-1930
Sandblasted, blown glass; powdered glass inclusions
28.5 cm (h.); 9.4 cm (diam.)
2012.100

● *Pavot Vases*
1923-1925
Blown glass; powdered glass inclusions; applied and wheel-engraved decoration
29.4 cm (h.); 11.9 cm (d.am.)
12.2 cm (h.); 13.2 cm (d.am.)
2012.101, 464

● *Collin Platter*
1927-1928
Blown glass; powdered glass inclusions; acid-etched decoration
31.3 x 32.6 x 23.3 cm
2012.105

● *Sylvanite Vase*
1925-1927
Blown glass; powdered glass inclusions; acid-etched decoration
39.2 cm (h.); 13.2 cm (d.am.)
2012.106

● *Vase*
1929-1930
Blown glass; powdered glass inclusions; acid-etched, acid-polished and wheel-engraved decoration
30.2 cm (h.); 14.4 cm (d.am.)
2012.102

● *Primevères Vase*
1924-1927
Blown glass; powdered glass inclusions; acid-etched decoration
31.3 cm (h.); 14.2 cm (d.am.)
2012.108

● *Pluviôse Vase*
1924-1925
Blown glass; powdered glass inclusions
38.1 x 17.7 x 14.1 cm
2012.111

● *Vase*
1914-1920
Blown glass; powdered glass inclusions; acid-etched decoration, enamel
36.2 cm (h.); 14.2 cm (d.am.)
2012.112

● *Sauterelle Vase*
1929-1933
Blown glass; powdered glass inclusions
34.3 cm (h.); 25.5 cm (d.am.)
2012.119

● *Rectangular Bowl*
About 1950
Blown marbled glass; powdered glass inclusions
16.5 x 24.4 x 13.8 cm
2012.120

● *Cannes Vase*
1926-1935
Blown glass; powdered glass inclusions
46.7 x 18.9 x 16.7 cm
2012.121

● *Footed Bowl*
1923-1930
Blown and cut glass; powdered glass inclusions
12.2 cm (h.); 27.5 cm (d.am.)
2012.123

● *Compote*
1924-1926
Blown glass; powdered glass inclusions; wrought iron
21.5 cm (h.); 20.4 cm (d.am.)
2012.125.1-2

● *Clairefontaine Footed Bowl*
1914-1925
Sand-blasted blown glass; wheel-engraved decoration
15.8 x 30.4 x 24.8 cm
2012.455

● *Pivoines Vase*
1924
Blown glass; powdered glass inclusions; acid-etched decoration
25.5 cm (h.); 19 cm (d.am.)
2012.465

● *Papillons Vase*
1923-1926
Blown glass; powdered glass inclusions; acid-etched decoration
44.8 cm (h.); 21.8 cm (d.am.)
2012.466
See opposite

● *Mirlitons Vase*
1923-1930
Blown glass; powdered glass inclusions; acid-etched decoration
45.1 cm (h.); 10.1 cm (d.am.)
2012.467

● *Pivoine Vase*
1923-1927
Blown glass; powdered glass inclusions; acid-etched decoration
38.1 cm (h.); 25 cm (d.am.)
2012.468

Patrick Woolley
Oklahoma, 1950 – Austin, Texas, 1992

Purple Sphere
About 1990
Blown glass, sandblasting, engraving
30 cm (h.); 21 cm (d.am.)
Gift of Dr. Henri Lavigueur
2012.417

Marco Zanini
Born in Treviso, Italy, in 1954

● *Marilyn Teapot*
From the series "Hollywood"
1984
Porcelain
Produced by Tanit, Montelupo Fiorentino, Italy
15.7 x 34.5 x 11 cm
Gift of Joseph Menocky in memory of his wife, Dione, and of Shiva and She by, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.451.1-2

Jules Ziegler
Langres, France, 1804 – Paris 1856

Two-handled Porcelain Decanter Bottle or Perfume Ewer Vase
About 1840
Salt-glazed stoneware
33.5 x 23.1 x 15.5 cm
Purchase, Dione Seibel Fund, gift in memory of Dr. Alicja Jacka Czetwicz and her husband, Dr. Stanislaw Czetwicz, gifts of Noel Jessop and Mark Anthony Brandt
2012.72

BOHEMIA, now CZECH REPUBLIC

Vase
1920s
Flashed glass, wheel-engraved and cut
24.8 cm (h.); 14.1 cm (diam.)
Gift of Herve and Marie Dumas
2012.85

FRANCE, NEVERS

Urn
Mid 17th c.
Tin-glazed earthenware, painted decoration
27.5 x 37.8 x 31.4 cm
Gift of Philippe and Michele Story
2012.210

4
150TH-ANNIVERSARY GIFT
Verreries Schneider (1918-about 1935)
Papillons Vase, 1923-1926, blown glass, powdered glass inclusions, acid-etched decoration, 44.8 cm (h.); 21.8 cm (diam.). Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary

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Denys Arcand and Adad Hannah, detail of the installation *Eclair*, six videos and two photographs featuring eight Museum employees. Gift of Denys Arcand and Adad Hannah

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AS OF MARCH 31, 2013

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THE MUSEUM FOUNDATION
NEW BEGINNINGS

It seems as if the ceremonies marking the opening of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and Bourgie Hall had scarcely drawn to a close when, in September 2012, the Museum inaugurated the Studios Art & Education Michel de la Chenelière and announced plans for another expansion – the seventh in its history – involving the building of a fifth pavilion devoted to international art. The Fifth Pavilion will be home to Michal and Renata Hornstein's unique collection of Old Masters and will open to the public in 2017, the same year Montreal will celebrate the 375th anniversary of its founding.

These ambitious projects and their associated operating costs have to be financed. From that perspective, the role of the Foundation is critical, as is the support of the many donors whose infinite generosity has been an inspiration to the Museum's management team.

The Major Fund-raising Campaign that began in 2008 continued during the past fiscal year, but it is heading towards its conclusion. Another campaign will soon be launched to ensure that the Fifth Pavilion, like the Claire and Marc Bourgie Pavilion before it, will be self-funded.

Note that the MMFA has come up with a particularly remarkable formula for financing the Fifth Pavilion, with 85% of the budget, including the value of the gift of the Hornstein collection, to be borne by the private sector. The Quebec government's contribution of $18.5 million will be put towards construction costs, while the additional operating expenses engendered by the new pavilion will be entirely covered by the private sector, following the proven model used for the Claire and Marc Bourgie Pavilion. The Montreal Museum of Fine Arts would like to express its deepest gratitude to the Government of Quebec for its indispensable support in the creation of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the future Fifth Pavilion.

Contributions to the Foundation from the Annual Fund-raising Campaign during the 2012-2013 fiscal year totalled $573,000, which is $160,000 more than in 2011-2012. The increase in the number of members is largely responsible for this, and we would like to thank Museum VIPs for their generosity.

The money raised by the Foundation for the Museum increased slightly in 2012-2013, contributing to meeting expenses related to the Claire and Marc Bourgie Pavilion, the acquisition fund, educational programming and various specific projects. Withdrawals from the Foundation's capitalized funds to cover Museum operations also increased by 6% in 2012-2013. In respect to investment income, buoyant markets generated returns of slightly over 8% in 2012-2013, in comparison with a negative return of 1% in 2011-2012.

We would also like to extend our most sincere thanks to the great number of donors who contributed during 2012-2013. We hope to be able to count on their continuing generosity so that the Museum's various audiences – children, parents, students and adults – can benefit from all the activities offered and this, for generations to come. Very special thanks go to Michel de la Chenelière for his substantial donation, which has enabled the Museum to double the area it devotes to educational activities and open the new Studios Art & Education bearing his name. Michel has made not only a financial contribution, but also a personal one, as he visits these fun and engaging new spaces practically every day, including weekends, to meet young and not-so-young people in the seven studios, the Family Lounge and the exhibition spaces.

In addition, I would like to take this opportunity to express our gratitude to all the collectors who agreed to donate their artworks to the Museum so that the public can enjoy viewing them in the galleries of our four pavilions. There are far too many to name them all, but I extend my warmest thanks to each and every one of them. The value of the over 800 works acquired by the Museum in 2012-2013 totalled $18.8 million, of which gifts accounted for $18.4 million. These included the first from the group of magnificent artworks donated by Michal and Renata Hornstein, to whom we extend our heartfelt thanks.

While, fortunately, the Museum is currently experiencing remarkable growth, it is paradoxically in a worrying financial situation. In order to accommodate that growth and the new limitations posed by cuts in subsidies that will undoubtedly be recurring, despite the Museum's noteworthy achievements, we will have to continually generate new sources for our own funding and seek out donations more proactively in order to put ourselves in a stronger, more secure position in the near future. Moreover, given its popularity, the Museum now has many opportunities for new partnerships that could prove to be attractive and beneficial.

That is why the Chairman of the Board of the Museum, Brian M. Levitt, and the Museum's management team, headed by Nathalie Bondil, decided that a person should be assigned to seek out such funds on a full-time basis. After working as Director of Communications at the Museum since 2001, as well as the Director of the Museum Foundation since 2008, I will now focus only on the development of the Museum Foundation.

In closing, I would like to salute an extraordinary initiative put in place by the Foundation this year: the creation of the Young Philanthropists' Circle (YPC). The aim of this new organization is to encourage young professionals aged 25 to 45 to take an active part in Museum life and help ensure the Museum's future. It offers innovative and entertaining activities designed to interest future philanthropists. I would like to thank Marc-Antoine Saumier, Chairman of the Young Philanthropists' Circle committee, Charles Assaf, Philippe d'Etcheverry and Arnaud Granata, Chairmen of the YPC's sub-committees, as well as all the young volunteers involved in the organization and financing of the YPC's various "edutainment" activities, which make this new generation of professionals aware of art and culture while also providing a forum for networking and promoting support of the Museum. For the 2012-2013 season, through a variety of events with admission fees that are open to the general public – Unplugged Events organized in connection with exhibitions, talks with collectors or donors of works of art and meetings with professionals from the art market – the YPC began fostering a new generation of philanthropists at the Museum. ■

DANIELLE CHAMPAGNE

Director of
the Montreal Museum of
Fine Arts Foundation

◀
PREVIOUS PAGE
Jan Lievens (1607-1674)
Elderly Scholar in His Study, about 1630
Oil on wood, 62.7 x 52.2 cm
Gift of Mr. and Mrs. Michal Hornstein

▶
Jan Steen (1626-1679)
The Return of the Prodigal Son
About 1668-1670
Oil on canvas, 119 x 95 cm
Gift of Mr. and Mrs. Michal Hornstein
in honour of Paul Lacaille

2008-2013 MAJOR FUND-RAISING CAMPAIGN

OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts extends its sincere thanks to donors who pledged a monetary gift, or donated one or more works of art, books or artist's files to the 2008-2013 Major Fund-raising *Campaign A Great Museum at the Heart of a Great City.*

$30 MILLION AND MORE

Hornstein, Michal and Renata

$15 MILLION AND MORE

Government of Quebec

$10 MILLION AND MORE

Bourgie Family
Claire and Marc Bourgie
Pierre Bourgie
Mrs. Claude Bourgie Bovet
—
Government of Canada

$8 MILLION AND MORE

The Estate of Ben Weider

$2 MILLION AND MORE

de la Chenelière, Michel
Heir of the Bloch-Bauer family
—
Hydro-Québec
Power Corporation of Canada

$1 MILLION AND MORE

Lessard, Pierre H. and Andrée D.
Levitt, Brian M.
Mendel, Anna and Joseph
Pathy, Laurence G. and Constance V.
Shaw, Neil M.
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The Macdonald Stewart Foundation
Volunteer Association of the Montreal Museum of Fine Arts
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Compagnie FDL
Lake St-Louis Historical Society
Loto-Québec
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Briand, Lise
Browns, Irwin and Freda
Joussemet, Guy
Joyal, Serge
Molinari, Guy
Ronald, Tatin and Maria-Christina Anne de Yturralde Ronald
Rose, Jeff and Sandra Black
Tardif, Yvon M.
Thèberge, Pierre
Verdier, Guylain
Weider, Huguette
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CN
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$250,000 AND MORE

Appel, David
Arbour, Madeleine
Benjamin, Gerald [1]
Bertounesque, Jean-Claude
Blais, Simon
Bourdu, Michel
Drouin, Patrice [1]
Elefant, Marcel
Jodoin, Maurice
and Franceline Fortin
Laurendeau, Monique
Liberatore, Luigi
Maillhot, Christian
Mastin, Richard James and Barbara
Murphy, Sean B.
Schwartz, Mark and Esperenza
Scully, Brian
Steinberg, H. Arnold and Blema
Stora, Michèle
Szilasi, Gabor
—
Fiducie Jacqueline Lallemand
The Molson Foundation
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CIBC Bank
CAE
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Desjardins Group
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Scotiabank of Canada
SNC-Lavalin

$100,000 AND MORE

Back, Frédéric
Bailey, Bruce
Anonymous
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Benjamin, Paul
Birks, F. Ann
Bovet, Jacques and Pierre
Brossard, Michel
Campeau, Michel
Carsley, Margaret K. [1]
Cataford-Blais, Sylvie
Chagnon, Alain
Charrandy, Amel and Glenn
Charbonneau, Roger
Clark, W. Edmund
Cozic, Yvon and Monic Brassard
Desjardins, Jean-Guy and
Suzan Moreau
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The Estate of Anne D. Fish
The Estate of Charles
Arthur Duranceau
The Estate of Claire Dalmé
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Harrison, Michael St.B.
Hartman, George P.
Humphrey, Sarah
Hunter, George [1]
Jarislowsky, Stephen A.
Lamarre, Bernard
Lamarre, Philippe
Lazare, Jacob
Malo, René and Marie Gagnon
McEwen, Indra
Mercier-Gouin, Pierre
Merrett, Brian
Monkman, Kent
Poulin, Roland
Rajotte, Normand
Raymond, Réal
Renaud, Richard and Carolyne
Rizzuto, Jean
Royer, Raymond and France Denis
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Taillefer, Alexandre
and Debbie Zakaib
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Weatherall, Diana St.B.
Wener, Jonathan I.
Wesselmann, Claire
Yung, Lily [1]
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Clément, Serge
Coté, Langevin and Lise
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Lapointe, Charles
Lapointe, Pierre
Le Blanc, Guy and Marina Tremblay
Leslie, Barbara
Letendre, Rita
Loevenbruck, Magdeleine
Maillhot, Jacques
Masson, Louise
McEwen, Dominique
Meakins, Jonathan L.
Miller, Daniel S.
Milrad, Aaron
Nemiroff, Diana
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Quinn, Marilyn
Redpath, James S.
Ross, Colin
Rosshandler, Leo
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Vermette, Marc
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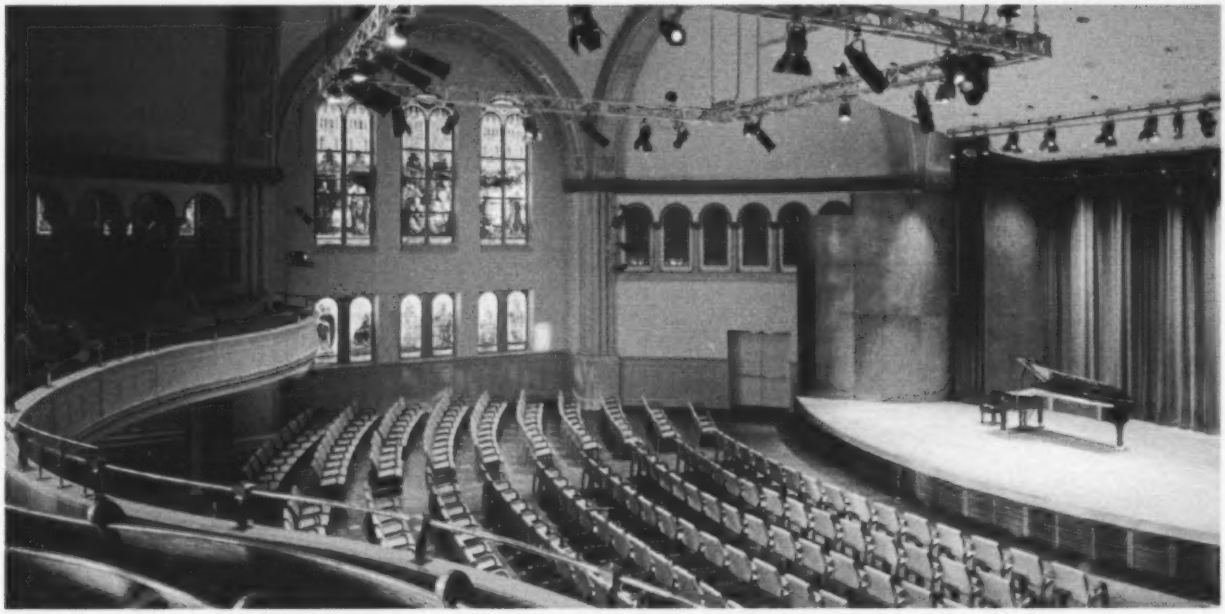
Madeleine Vinet
Michael V. Whitehead
Marian M. Whittaker
Eva Ruth Wolff
Elaine Zeidel

DEATHS

It was with regret that we learned of the deaths of the following Distinguished Members of the Museum:

Jacques Cadieux
Ruby Cordy Cormier
Aimée Danis
Normand Downs
Dr. Patrice Drouin
Michel Guertin
Kathleen Laing
Mildred Lande
Diane Leprohon
Rachel McLeod
Claude Meriveau
Alfred N. Miller
Alexis Nihon II
Thérèse Patry
Allan Raymond
Charlotte Starkey
Suzanne Tanguay
Raymond Tremblay
Barbara C. Walls



ARTE MUSICA FOUNDATION

OUR SECOND SEASON AT BOURGIE HALL

42,000
CONCERT-GOERS

135 CONCERTS

34 LECTURES

16 SCHOOL MATINÉES

11 FILMS

2 OPUS AWARDS

CONCERT OF THE YEAR
Medieval, Renaissance, Baroque and Classical music category, for the Bourgie Hall inaugural concert

SPECIALIZED PRODUCER OF THE YEAR
for the Bourgie Hall inaugural season

The Arte Musica Foundation's 2012-2013 season ran from September 13, 2012, to August 17, 2013. This was the Foundation's fifth year in residence at the Museum, and its second year of activity at Bourgie Concert Hall. In addition to its primary responsibility, musical programming for the Museum, the Arte Musica Foundation manages all the services associated with the concerts presented at Bourgie Hall, including the ticket counter, reception and logistics, both for its own productions and for concerts presented by production companies that rent the hall.

During its 2012-2013 season, Arte Musica presented 83 concerts at Bourgie Hall: 66 productions (including 12 presented in partnership with well-known Montreal musical organizations like the Orchestre symphonique de Montréal and the Orchestre Métropolitain), 16 school matinées presented jointly with Jeunesses Musicales du Canada, and a concert for community groups that take part in the MMFA's *Sharing the Museum* programme.

In keeping with its mission to develop music as an integral part of the Museum, the AMF presented many concerts directly related to the Museum's collections and exhibitions. For example, "Spotlight on Debussy" in the fall of 2012 echoed the exhibition *Once upon a Time... Impressionism*, and some concerts in the "Musical Canvases" series took music lovers on a journey through the music of South America during the exhibition *Peru: Kingdoms of the Sun and the Moon*.

Arte Musica's varied programme of 66 concerts featured a variety of contrasting series, from jazz concerts and world music presented at the end of the afternoon as part of the "Musical 5 à 7" series, to concerts featuring international artists performing with the acclaimed chamber orchestra Les Violons du Roy, as well as more intimate recitals in the "Jacques Dansereau" series on the keyboard instruments in Bourgie Hall. Three new series were also introduced: the "Youth and Pros" series, spotlighting promising young musicians who have been paired up with seasoned professionals to perform the classics from the chamber music repertoire; "Consonance and Dissonance," which invites the audience to hear works by twentieth- and twenty-first-century composers; and the "Tiffany Concerts," unique, high-quality musical experiences.

Rounding out Arte Musica's 2012-2013 programme were 34 lectures and 11 films about music, presented for free to more than 2,000 people in the Maxwell Cummings Auditorium.

In addition to concerts produced by Arte Musica, the Bourgie Hall's musical offering in the 2012-2013 season also included 68 concerts and musical events presented by 25 organizations that rented the hall at very affordable rates.

Some statistics:

- Close to 15% of concerts presented by the AMF were sold out, and the average occupancy rate for Bourgie Hall for AMF productions was 60%;
- School matinées and shows for young audiences attracted 6,410 people;
- More than a quarter of the tickets were sold at the promotional rate offered to the Museum's VIPs, i.e. a 15% discount on the regular price;
- The average ticket price was below $30;
- A 50% discount was offered for those aged 30 and under for all concerts presented by the AMF.

In total, 196 musical events were presented at the Museum. These figures confirm that Arte Musica's programming is a relevant and important part of Montreal's abundant musical offerings. ■

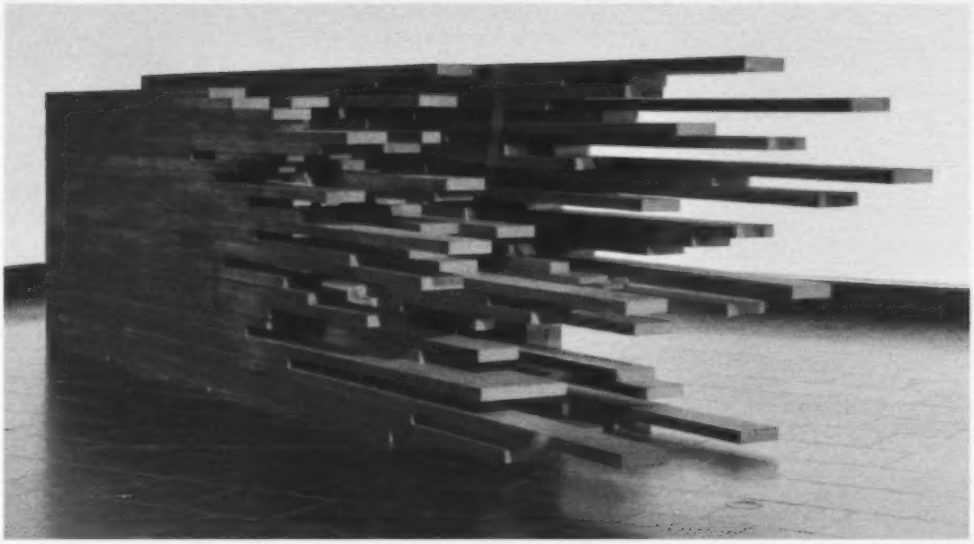
ISOLDE LAGACÉ

General and Artistic Director
Arte Musica Foundation

Once again, the Arte Musica Foundation will be treating us this week, with a concert in its Tiffany series, named for the artist who designed the hall's superb stained glass windows (magnificently lit up on concert nights).

– LE DEVOIR

A
Photo Bernard Fougères



VOLUNTEER ASSOCIATION REPORT

The results of the Volunteer Association's sixty-fifth year of operation, which was rich in activities and accomplishments, speak for themselves. The Montreal community continues to faithfully support the Association's fund-raising activities and events, attending the Museum Ball, Benefit Soirées, Christmas concerts and Christmas tree exhibition and taking part in the cultural trips and tours.

■ MARIE-JOSÉE LORD AND MARC HERVIEUX BENEFIT SOIRÉE

On June 6, 2012, in the first of a series of Benefit Soirées at the Museum, soprano Marie-Josée Lord and tenor Marc Hervieux charmed 425 guests with their infectious humour and evident joy in sharing a stage. The cocktail reception following the concert provided an opportunity for guests to meet the artists.

■ MUSEUM BALL

On November 3, 2012, the fifty-second Museum Ball lit up the night in an entrancing decor designed by Scott Yetman. Rupert Duchesne and the Honourable Michael M. Fortier, P.C., served as Honorary Co-presidents of this gala event, which was presided over by Alix d'Anglejan-Chatillon. The 750 guests enjoyed a sumptuous dinner created by Armando Arruda of the Fairmont – Queen Elizabeth and danced under the starry sky of the Glass Court.

■ CHRISTMAS ACTIVITIES

Between November 23, 2012, and January 6, 2013, the Museum maintained its ever-popular holiday traditions by presenting four Christmas concerts and the Christmas tree exhibition in the Michal and Renata Hornstein Pavilion. These holiday classics are a unique opportunity to discover local talent and soak up the festive atmosphere with the whole family, free of charge.

■ YANNICK NÉZET-SÉGUIN HAS CARTE BLANCHE BENEFIT SOIRÉE

On March 16, 2013, Yannick Nézet-Séguin gave a four-hand piano concert with his great friend, the virtuoso Jennifer Bourdages, in Bourgie Hall. This second edition of the Museum's Benefit Soirées concluded with a cocktail in The Age of the Manifesto Gallery with the artists.

■ CULTURAL TRIPS AND TOURS

The Cultural Tours Committee exceeded this year's goal by raising the substantial amount of $24,346 – almost twice as much as last year! The Committee revised its guidelines, brilliantly organizing many engaging visits: Montreal's Public Art Collection, *Van Gogh: Up Close* at the National Gallery of Canada, The Art of Entertaining with Hainya Wiseman, a tour of the Pavilion of Quebec and Canadian Art combined with a concert at Bourgie Hall, a visit to Les Grands Ballets Canadiens' and the Opéra de Montréal's costume workshops, as well as Art and Gastronomy luncheon lectures on the history of Impressionism and "Glorious Peru."

As a result of all these fundraising activities, the Volunteer Association presented a generous cheque of $1 million to the Museum. These funds were used to help finance the exhibitions *Chihuly* and *Splendore a Venezia*, the publication of the catalogues *Splendore a Venezia* and *Peter Doig*, the publication of an updated edition of the *Guide to the Collections* and the acquisition of works of art, as well as educational programming and the purchase of amplifiers for guided tours.

The Volunteer Association extends its sincere thanks to the individuals and companies that support our activities and to the members of the organizing committees who have ensured their success. ■

LINDA GREENBERG
ALEXANDRA MacDOUGALL

2012-2013 Co-presidents
The Volunteer Association

▲
150TH-ANNIVERSARY GIFT
Roland Poulin (born in 1940)
In Extenso 2, 2007-2008
Polychromed wood, 118.3 x 487 x 92 cm
Gift of Roland Poulin in honour of the Montreal Museum of Fine Arts' 150th anniversary
© Roland Poulin / SODRAC (2013)

BENEFIT SOIRÉE

MARIE-JOSÉE LORD AND MARC HERVIEUX

JUNE 6, 2012

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MUSEUM BALL

NOVEMBER, 3, 2012

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BENEFIT SOIRÉE

YANNICK NÉZET-SÉGUIN HAS CARTE BLANCHE

MARCH 16, 2013

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ASSOCIATION OF VOLUNTEER GUIDES' REPORT

During my term as President of the Association of Volunteer Guides, I have come to recognize, more fully, their passion for art and the joy they experience in guiding. The 157 active Volunteer Guides (and 58 associate Volunteer Guides) are committed to the Museum's educational mission.

Our focus on this mission has led the Association to explore the expansion of current roles in order to better meet the needs of the Museum and its visitors. For example, Guides have recently begun acting as resource people in the galleries for specific exhibitions and participating in the training of new Guides. The Association has also been instrumental in developing new activities for school groups in which Volunteer Guides and educators work together. Within the context of the evolving profile of the Museum's visitors, the Association is collaborating with Education and Community Programmes on the IREGE Project (Initiative Renewal: Education for the Guides and Educators). The objectives include defining and optimizing the Museum's educational mission and activities, as well as building cohesion within the educational team through reflection and discussions.

Amplifiers have proven to be an important tool for the Guides; however, the present system is outdated. The Association's Board is actively engaged in fund-raising in co-operation with Education and Community Programmes and the Museum's Volunteer Association in order to replace this system.

On the international level, the Association will host the National Docent Symposium in October 2017, which also marks the 150th anniversary of Canadian Confederation and the 375th anniversary of the founding of Montreal. This symposium will provide us with a unique opportunity to showcase our city and the Museum.

However, the Association's main role remains to represent the interests of its members, while working in collaboration with Education and Community Programmes to provide and arrange tours for Museum visitors. In addition to its regular activities, the Association's Board has also accepted the task of recruiting Guides to conduct tours of the collection and the responsibility of distributing tours among the Guides in an equitable fashion.

From the beginning of April 2012 to the end of March 2013, Association members gave guided tours to a total of 44,831 Museum visitors. The Museum's collection drew 14,690 visitors (4,725 people took tours for the general public; 4,634 in groups who reserved a tour; and 5,331 in school groups). Four temporary exhibitions saw 30,141 visitors guided (14,206 people took tours offered to the general public; and 15,935 came with a group [3,729 for *Lyonel Feininger*; 3,238 for *Tom Wesselmann*; 14,068 for *Once upon a Time… Impressionism*; and 9,106 for *Peru*]).

As President, I owe a debt to the Museum's Board of Trustees, to Education and Community Programmes, to the co-ordinators of the volunteer units, to the members of our various committees and to the Council of Presidents, which brings together the Association's past presidents. In addition, I would like to offer my thanks for the support I have received from so many of you and from the Association's Board. But mostly, I would like to express my gratitude to the members of the Association who, as Guides, met and guided visitors to our Museum. ■

MARY McQUEEN REIDY

2012-2013 President
Association of Volunteer Guides

▲
David Elliott (born in 1953)
Fall Dance, 2004
Oil on canvas, 234 x 422 cm
Gift of the artist

CODE OF ETHICS

At all times, the Trustees respect the *Code of Ethics for Trustees of the Montreal Museum of Fine Arts*. No complaints have been filed with regard to the application of this Code. Each year, all of the Museum's Trustees sign a declaration confirming that they are aware of the Code and agree to respect it. In 2012-2013, all Trustees signed this declaration.

The *2012-2013 Annual Report* of the Montreal Museum of Fine Arts is a publication of the Editorial Services and Graphic Design Department, Communications Division.

Please note that the 2012-2013 financial statements of the Museum and the Museum Foundation have been printed separately and inserted in this *Annual Report*.

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Details from the mural in the Family Lounge, En Masse (2012)

2012|2013 ANNUAL REPORT

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